NPS Form 10-900

OMB No. 1024-0018

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

311

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic Name: Curtis, Nathaniel C., Jr. and Frances, House
Other Names/Site Number: Curtis Residence
Name of related multiple property listing: n/a

2. Location

Street & Number: 6161 Marquette Place
City or town: New Orleans State: LA County: Orleans
Not for Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:
☐ national ☐ state ☒ local

Applicable National Register Criteria: ☐ A ☐ B ☒ C ☐ D

Pam Breaux 4-29-14

Signature of certifying official/Title: Pam Breaux, State Historic Preservation Officer **Date**

Louisiana Department of Culture, Recreation, and Tourism

State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

4. National Park Certification

I hereby certify that the property is:

_✓_ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other, explain: ______________________

Signature of the Keeper

6.16.2014
Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply.)

x	Private
	Public – Local
	Public – State
	Public – Federal

Category of Property (Check only **one** box.)

x	Building(s)
	District
	Site
	Structure
	object

Number of Resources within Property (Do not include previously listed resources in the count)

Contributing	Non-contributing	
1		Buildings
		Sites
		Structures
		Objects
1	0	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions (Enter categories from instructions.): Domestic/Single Dwelling

Current Functions (Enter categories from instructions.): Domestic/Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions.): Modern Movement/New Formalism

Materials: (enter categories from instructions.)
foundation: Concrete
walls: glass, steel, brick, stucco, wood
roof: composite roofing, copper edging
other:

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Nathaniel C., Jr. and Frances Curtis House (hereafter referred to as the Curtis House) stands at 6161 Marquette Place in the Audubon neighborhood of Uptown New Orleans, Louisiana. Nathaniel C. Curtis, Jr., FAIA, of the firm Curtis & Davis, designed the New Formalist house for his personal residence between 1959 and 1962 and it was completed in 1963. It consists of three flat-roofed, steel-framed pavilions connected by a low gallery and enclosed on three sides by an exterior brick wall. Interior living space totals approximately 4,100 square feet, not including a carport/storage wing. The pavilions have steel colonnades of wide-flange columns joined by round-arched steel channels on their north and south facades, which in turn support thick wooden roof joists that run through their interiors. Two one-story front pavilions contain the building's public spaces, with north and south facades framed in wood and glass curtain walls with sliding doors opening onto patios at each end. All other brick and stuccoed exterior walls run below large clerestories that wrap around the front pavilions' exteriors. The design of these pavilions emphasizes interior-exterior transitions, and all walls are painted white to reflect as much natural light as possible. Their interiors are delineated by wood-framed partitions which align with exterior walls, and most rooms feature original wooden casework and built-in furnishings. The depressed two-story rear pavilion, faced in stucco and brick, contains seven bedrooms and sparer fenestration. Its second story features extensive casework throughout though the drywall and casework on its lower story have been removed due to flood damage. Bathrooms on both floors retain their original colored tile work. The Curtis House retains high integrity of location, design, materials, workmanship, feeling, and association.

Narrative Description

Setting
New Orleans' Audubon neighborhood, characterized by mid-19th and early 20th century residential buildings, is bounded by the Mississippi River to the south, Claiborne Avenue to the north, Lowerline Street to the west, and Louisiana Avenue to the east. The Curtis House is located near its center, situated four blocks northeast of Audubon Park, two blocks north of St. Charles Avenue, and just east of Loyola and Tulane Universities. The house stands on the north side of Marquette Place surrounded by two-story Revival style homes with sizeable

setbacks and old growth live oaks. It is one of only four residences facing Marquette Place between Palmer Avenue and the rear property line of adjacent homes on State Street. Audubon is part of the larger Uptown New Orleans Historic District (NR 7/3/1985), though its period of significance, ranging from c.1820 to 1935, rendered the Curtis House a non-contributing resource at the time of listing.

Site Plan

The south-facing Curtis House stands on a lot 72 feet wide and 150 feet deep.[1] It is surrounded by an exterior brick wall standing approximately 8 feet 6 inches above grade and 7 feet 8 inches above finished floor to the south, east, and west and a wooden privacy fence to the north.[2] The exterior brick wall's south (street-facing) arm runs the width of the property parallel to Marquette Place with a 36 foot setback from the street line. Its east arm runs along the corresponding property line and measures 130 feet from the south arm to the northern (rear) property line. The west arm runs along the corresponding property line and measures approximately 152 feet between the sidewalk and the northern property line.

The house consists of three pavilions arranged off of a central, narrow exterior-interior gallery which runs south to north (Figure 1). The gallery begins just inside the street line and extends 36 feet across the sidewalk and front lawn to an entrance gate in the exterior brick wall. This leads to a narrow court and the house's main entrance, after which the gallery continues another 54 feet through the building's interior. Two front pavilions, whose south facades are aligned with the main entrance, sit to the gallery's east and west. The east pavilion is 18 feet wide and 35 feet 6 inches deep, and the west pavilion is 28 feet 6 inches wide and 35 feet 6 inches deep. The gallery terminates at the north pavilion, which is 41 feet wide and 29 feet deep.

The remainder of the lot is comprised of a carport/storage wing, open lawn, and four paved patios arranged between each pavilion. The L-shaped carport/storage wing wraps around part of the west pavilion's south façade and all of its west façade. A side yard with a large live oak runs along the north pavilion's west façade, and there is a 25 foot deep rear yard between the north pavilion and the northern property line. The patios are situated at either end of the east and west pavilions and all sit below finished floor. The southeast patio is 16 feet wide and 21 feet 6 inches deep bounded by the east pavilion, entrance court, and exterior brick wall on two sides. The southwest patio is 16 feet 6 inches wide and 21 feet 6 inches deep bounded by the west pavilion, entrance court, carport, and exterior brick wall. The northeast patio is 16 feet wide and 22 feet deep bounded by the east pavilion, gallery, north pavilion, and exterior brick wall. The northwest patio, constructed in two parts, is 38 inches wide and 17 feet 8 inches deep bounded by the west pavilion, north pavilion, gallery, and side yard.

Exterior: Main Façade and Entrance

The south arm of the exterior brick wall dominates the view of the Curtis House from the street, with the pavilion roofs rising just visibly from behind (Photograph 1). The wall is laid in the Flemish bond with excess mortar joints and capped by a header course.[3] Two asymmetrically arranged openings punctuate its otherwise blind expanse. The entrance gate is situated 21 feet west of the eastern property line and fitted with a cast iron gate patterned after the gallery railing of the French Quarter's 1860 Gallier House (NHL 5/30/1974). A 16-foot-wide driveway and carport entrance stand 7 feet east of the exterior brick wall's west arm; the latter has a sectional roll-up garage door below a stucco header with copper coping. The gallery, paved in dark grey slate, is 4 feet 4 inches wide.

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[1] These dimensions define the Curtis House's legal parcel. The lot's 150 foot depth includes a city-mandated 20-foot-deep front yard but not the 16 feet between Marquette Place and the property's southern boundary. From this point on, "wide" is used to describe east-west dimensions and "deep" is used to describe north-south dimensions.

[2] All heights are measured above finished floor unless otherwise noted.

[3] All masonry walls and brick veneer, full-height or otherwise, described after this point are laid in the Flemish bond and painted white. All have excess mortar joints unless otherwise noted.

The Gallier gate opens onto an entrance court facing the building's main entrance, which is set into the enclosed length of the gallery between the east and west pavilions (Photograph 2). Here the gallery has a flat composite roof standing 7 feet 8 inches tall, and the roof edge overlooking the court has hardwood fascia, wooden roundels, plywood soffits, and copper coping. The court is 21 feet 7 inches deep and 5 feet 10 inches wide between the gallery and a 1 foot 6 inch wide planting bed. It is bounded on the east by a 7 foot 8 inch brick wall with flush mortar joints and on the west by a stained wooden fence with thin vertical slats and tubular metal light fixtures. The gallery rises 5 inches and widens to 5 feet 10 inches in front of the main entrance. The entrance itself is framed in wood, with a solid wooden door faced in grey laminated plastic alongside a grey laminated plastic panel.

Exterior: Pavilions

The three pavilions differ in massing and material composition, but follow the same design vocabulary. All have flat composite roofs and structural steel frames, both of which extend beyond non-load bearing wall systems to form steel colonnades on the north and south facades of each. Roofs are thin with hardwood fascia, wooden roundels, plywood soffits, and copper coping. Painted grey, the colonnades are comprised of wide-flange columns spaced 5 feet 7 inches on center, joined by steel arches with 2 foot 8 inch radii (with two exceptions on the north pavilion, described below). Half arches spring from the outermost columns. Columns support wooden roof joists, also painted grey, which run exposed through the pavilions' interior spaces between their north and south façades.

The one-story east and west pavilions are 11 feet tall with 7.5 inch thick roofs (Photograph 7). They stand on concrete slabs coated in white terrazzo, which extend 4 feet 5 inches beyond wood and glass curtain walls on their north and south facades. Their colonnades stand 2 feet 4 inches from the same under 2 foot 6 inch roof eaves. The east pavilion is two bays, or two arches, wide and the west pavilion is four bays wide. The curtain wall frames are comprised of paired vertical members that align with the colonnades' wide-flange columns and frame 4 by 14 inch wooden roof joists passing through the curtain wall into the pavilions' interiors. Single horizontal members align with the 7 foot 8 inch gallery roof and exterior brick wall. Aluminum-framed sliding glass doors lead to the patios at either end of each pavilion. All remaining non-load bearing walls stand 7 feet 8 inches tall, with 2 foot 8 inch butt-jointed clerestories above. The exterior brick wall's east arm forms the east pavilion's east façade. The west pavilion's brick west façade is obscured by the carport/storage wing. On its south façade, the two east bays have a wood and glass curtain wall. The two west bays facing the carport/storage wing are wood-framed and stuccoed with a solid wooden door faced in white laminated plastic.

The sunken two-story north pavilion rises 15 feet 4 inches and is depressed by 3 feet 7 inches from finished floor (Photograph 15). It has a 5.5 inch thick roof and a wood-framed non-load bearing wall system. The east and west facades are blind and faced in brick. The stuccoed north and south facades are seven bays wide. Their colonnades' wide-flange columns stand 2 feet from the wall plane on concrete plinths and support 3 by 12 inch wooden roof joists on both stories. The center bays of each are wider than those on the rest of the house to accommodate the gallery, which connects to the south façade's first story. These wide-flange columns stand 6 feet 6 inches on center with a segmental arch above. The north pavilion's fenestration is spare; on the south façade's first story, paired sliding aluminum windows flank the gallery in the second and sixth bays. On its second story, a fixed-sash window sits above the gallery flanked by paired sliding aluminum windows in the second and sixth bays. On the north façade's first story, a paired sliding aluminum window is flanked by two fixed sash windows in the first, second, and third bays and there is a paired sliding aluminum window in the sixth bay. On its second story, there are paired sliding aluminum windows in the second and sixth bays.

Exterior: Patios

The southeast patio, accessed from the east pavilion's south façade, shares a brick wall with the entrance court and is enclosed by the exterior brick wall to the east and south (Photograph 5). It is paved in dark grey brick. Planters and retaining walls all stand 1 foot 4 inches above the patio floor and are either laid in brick or faced with it below grey brick caps. A pool runs the width of the patio's south end, extending 4 feet 6 inches forward behind a 1 foot thick retaining wall. A grey header course set into the east, south, and west walls lines the pool's perimeter. Freestanding brick planters, two of which stand in the pool, measure 3 feet 2 inches square and sit inside each of the patio's four corners. Five wooden shelves are set asymmetrically into the patio's east wall, and a wide marble shelf is centered above the pond on the patio's south wall.

The southwest patio, accessed from the west pavilion's south façade, shares the entrance court's slatted wooden fence to the east (Photograph 6). Its south side is bounded by the exterior brick wall, and the west side is bounded by a stuccoed wood-framed wall with copper coping which runs between the exterior brick wall and the pavilion. The patio's paving consists of a circular concrete platform 12 feet in diameter, set into which are rounded, petal-shaped concrete pavers surrounding a circular concrete paver inlaid with Mexican beach pebbles. Planting beds line the patio's perimeter.

The northeast patio, accessed from the east pavilion's north façade, is bounded by the exterior brick wall to the east and the north pavilion to the north. The gallery's blind brick east facade forms its west side (Photograph 3). The patio is paved in dark grey brick. Retaining walls stand 1 foot 4 inches above the patio floor and are capped in grey brick. A 3 foot deep planting bed runs the width of its north end behind a 2 foot 6 inch pool. An 8 inch thick retaining wall separates the planting bed from the pool, and a 1 foot thick retaining wall faced in brick separates the pool from the patio floor. Dark grey header courses set into the patio walls line the pool to either side. Six asymmetrically arranged wooden shelves are set into the patio's east wall.

The northwest patio, accessed from the west pavilion's north façade and from the gallery's west façade, is otherwise bounded by the north pavilion and side yard (Photograph 8). The gallery here has a wood and glass curtain wall with paired vertical members and a solid wooden door faced in white laminated plastic at center. The patio's original expanse, paved in dark grey brick, is 10 feet 6 inches wide and 17 feet 8 inches deep with an east perimeter running parallel to the west pavilion's west façade. The patio's second phase, constructed circa 1965, comprises a 30 foot expanse between the original patio and surrounding building components. It sits slightly lower with brown brick pavers.

Exterior: Carport/Storage Wing

The L-shaped carport/storage wing is steel framed with a 7 foot 8 inch tall flat roof lined in copper coping. It runs 4 feet 11 inches parallel to the exterior brick wall's west arm, and 55 feet from its south arm to terminate at the west pavilion's north façade (Photograph 9). The wing's southern portion, historically used for car and boat storage, is 38 feet 6 inches deep and measures 18 feet and 9 feet 6 inches in width. Its western façade is open with wide-flange columns. The wing's northern portion, used for storage, is 16 feet 6 inches deep and 9 feet 6 inches feet wide. It is wood-framed and stuccoed with paired doors opening to the carport and the backyard at either end.

Interior: Gallery

The gallery measures 6 feet 6 inches in width as it runs between the east and west pavilions, and 5 feet 7 inches in width as it stretches towards the north pavilion (Figure 2, Photograph 10). It maintains the same slate paving as on its exterior length and the drywall ceiling is 7 feet throughout. The gallery is either open to or bounded by rooms to either side between the east and west pavilions, described below. At the northern end of the gallery, its western wall is fitted with the wood and glass curtain wall described above along its independent 24 foot 6 inch stretch to the north pavilion. The gallery's eastern wall is brick with flush mortar joints and lined with three wooden wall hung display cases with sliding glass sashes. These measure approximately 2 feet in height and 1 foot 6 inches in depth, and are suspended approximately 1 foot below the ceiling. The gallery terminates at short flights of stairs leading to the north pavilion's upper and lower stories, described below.

Interior: East Pavilion

The east pavilion is open in plan and contains a double living room 16 feet wide and 30 feet deep (Photographs 11, 12). Its drywall ceiling is 10 feet 4 inches high, and it overlooks the southeast and northeast patios at either end. The floor is white terrazzo, and narrow metal air conditioning grilles run parallel to the north and south facades. A steel colonnade bisects the room and mirrors those on the south and north facades. The pavilion's west side is open to the gallery, and the gallery roof edge is boxed with clerestories above. Built-in walnut casework stands on thin metal supports between the east pavilion and gallery (Photographs 10, 12). It is 16 feet long, 2 feet wide, and approximately 6 feet tall. Facing the gallery are six sets of paired, full-height cabinet doors with round metal pulls. Facing the living room are six sets of paired, quarter-height cabinet doors with round metal pulls, four single doors with metal wire pulls, and two square speakers. The pavilion's brick east wall is set with seven asymmetrically arranged wooden shelves.

Interior: West Pavilion

The west pavilion's floor plan is more complex. Its principal drywall ceiling height, found in the dining room, kitchen, and family room, is 10 feet 4 inches. The floor is white terrazzo, and narrow metal air conditioning grilles run parallel to the north and south facades between columns. Ceiling heights in partitioned rooms, including the utility room, bathrooms, and pantry, are between 6 feet 10 inches and 7 feet 6 inches. All partitions are wood-framed and stand 7 feet 8 inches tall, except those bounding the utility room, which rise 9 feet 2 inches just below the roof joists. The utility room shares partitions with the family room bathroom near the pavilion's northeast corner; sheathed in beige vinyl wall covering, together they measure 8 feet wide and 9 feet 4 inches deep.

The dining room is 15 feet 9 inches square and occupies the pavilion's southeast corner (Photograph 6). Its south wall overlooks the southwest patio and, to the west, it shares the indoor-outdoor wall which borders the patio and carport on the building's exterior. The dining room's north side is bounded by the utility room and its south side opens to the gallery via four wood-framed, five-paneled sliding shoji screens. Four glass pendant lights hang in a row oriented east-west near the room's center. A 6 foot wide and 2 foot deep built-in metal and wood china cabinet faces south and stands between the lights and the north wall. At the north end of the west wall, a wooden door faced in wood-grained laminated plastic with a wood-grained laminated plastic lintel leads to the kitchen.

The kitchen is 11 feet wide and 18 feet 9 inches deep and occupies the pavilion's southwest corner (Photograph 5). A walk-in pantry, bathroom, and short hallway leading to the carport door are arranged along its south end. The main kitchen area is 9 feet wide and 12 feet deep surrounded by casework on three sides. On its east wall are two 9 foot 6 inch rows of five shallow cabinets with paired, white-painted wooden doors and metal bar pulls. Its south wall has an upright freezer and wall oven. Stained wooden casework with metal hardware wraps around the west and north walls; 1 foot deep upper cabinets have paired doors and bar pulls, and 2 foot deep base cabinets standing on thin metal supports have wooden drawers with round pulls over single and paired cabinets with bar pulls. The countertops and backsplash are white Formica. At the kitchen's center is a metal-framed, wood-paneled island with range standing on thin metal supports. It is 5 feet 6 inches long and 2 feet deep with a stainless steel top, and its west-facing side has wooden drawers with round pulls over single and paired cabinets with bar pulls. A wooden door faced in wood-grained laminated plastic with a wood-grained laminated plastic lintel leads to the family room at the kitchen’s northeast Corner.

The family room is 19 feet wide and 14 feet deep and occupies the pavilion’s northwest corner (Photograph 15). Its north wall overlooks the northwest patio. The west wall is brick with flush mortar joints; it has a wall-mounted, wood-paneled cabinet 6 feet long and 1 foot deep with a metal frame, white Formica top, and paired wooden doors with metal bar pulls. The south and east walls having beige vinyl wall covering and three levels of wall-mounted, adjustable 1-foot-deep wooden shelves with metal supports; these run 6 feet along the south wall and 8 feet along the east wall to meet in the corner. The family room’s southwest corner has an 8-foot-wide breakfast counter that opens to the kitchen beneath the upper cabinets. One pair of cabinet doors faces the family room, and the counter top extends outward an additional foot over four floor-mounted, molded plastic bar stools with vinyl cushions. An 8-foot wide and 4-foot-deep hallway at the family room’s east end leads to the bathroom and back to the gallery.

Interior: North Pavilion

The two-story north pavilion contains the house’s seven bedrooms along with four bathrooms, a laundry room, utility room, and storage closets. The north end of the gallery opens onto a stairwell 6 feet wide and 7 feet deep. To the left, 8 stairs rise 5 feet 8 inches to the upper story, and to the right, 5 stairs depress 3 feet 9 inches to the lower story. The staircase has wooden treads, 3-foot-tall wooden handrails, and metal balusters painted white. Above, the fixed-glass window over the gallery has a vertical-slatted stained wooden sunscreen. Both the upper and lower stories have central halls 11 feet 6 inches wide and 10 feet 11 inches deep around which all other rooms are arranged. Both stories have 5 feet wide and 8 feet deep utility rooms to the stairwell’s west. Upper story bedrooms have 8 feet 9 inch drywall ceilings and lower story bedrooms have 8 feet 8 inch drywall ceilings. The halls, bathrooms, and ancillary spaces have ceilings between 7 feet and 7 feet 1 inches.

The pavilion’s upper story has four bedrooms, with one in each corner (Photograph 16). Those on its east side are 16 feet wide and 13 feet 6 inches deep, and those on its west side are 10 feet 8 inches wide and 13 feet 6 inches deep. All have wood doors faced in wood-grained laminated plastic with wood-grained laminated plastic lintels. All casework hardware is metal. All have sets of full-height, 2-foot-deep closets, each with a pair of center-hinged wooden folding doors with wire pulls. The western bedrooms have two sets and the east bedrooms have three sets, all arranged on a central east-west axis lining the south walls of the northern bedrooms and the north walls of the southern bedrooms. Two full bathrooms are arranged side-by-side between the northern bedrooms, each measuring 5 feet wide and 8 feet deep (Photograph 17). Both have wooden doors faced in white laminated plastic and white marble thresholds. Both have casework faced in white laminated plastic with paired cabinets and wire pulls, including small pairs of doors opening onto the laundry chute. Sinks are wall mounted and flanked by white marble shelves. Floors have white 1 inch square ceramic tiles, as do the walls with sinks, and the remaining walls have pink 1 inch square ceramic tiles. A full-height freestanding closet faced in white laminated plastic stands at the center of the hall; it measures 5 feet wide and 4 feet deep and has pairs of center-hinged folding doors with wire pulls on its north and south sides.

The pavilion’s lower story originally shared many features with the upper story, but flooded after Hurricane Katrina in 2005 (Photograph 18) and necessitated the removal of the damaged material. However, while most of its drywall and casework was removed, the wall studs and original floor plan remain. Two bedrooms on its west side are 10 feet 8 inches wide and 13 feet deep. A full bathroom 5 feet wide and 8 feet deep has casework faced in white laminated plastic with paired cabinets and wire pulls, including a small pair of doors opening into the adjoining laundry room. Its floor and walls have white 1 inch square ceramic tiles except for one wall that has dark brown 1 inch square ceramic tiles. The laundry room is also 5 feet wide and 8 feet deep. The master bedroom suite extends the length of the pavilion’s east side. The bedroom occupies its northeast corner and is

16 feet wide and 18 feet 6 inches deep. The southeast corner, formerly home to a dressing room and narrow hallway, is 8 feet square. The full master bathroom is in the southwest corner and measures 7 feet 8 inches square. Its floor has white 1 inch square ceramic tiles and its walls have vertical 1 by 3 inch dark blue and white ceramic tiles.

Integrity

The Curtis House retains high integrity of location, setting, design, materials, workmanship, feeling, and association. Nathaniel C. Curtis, Jr. resided in the house with his wife Frances until his death in 1997, and Mrs. Curtis resided here until January 2013. They made very few changes to their home over the course of its fifty year lifespan and, save for water damage sustained by the north pavilion, the Curtis House largely remains as it did upon completion. The roof was replaced in summer 2013 according to Curtis' construction drawings, bringing it back to its original thin profile with copper coping after being altered by an earlier replacement roof. There have been no exterior alterations otherwise. The only changes made to the front pavilion interiors consist of updated kitchen appliances, including a new microwave, refrigerator, and stove top, all of which conform to the room's original layout with minimal impact. As for the north pavilion, a broken back-up pump flooded its lower story after Hurricane Katrina in 2005. As described above, all damaged drywall and casework was removed, though its two bathrooms and original wall studs remain intact. On the north pavilion's upper story, the northeast bedroom suffered a long-term water leak which damaged part of its drywall ceiling and walls. Part of its north wall, all of its east wall, and one section of ceiling between roof joists were subsequently stripped to their studs in 2013. However, the remaining drywall is intact as are three sets of laminated plastic closets along the south wall.

A comparison of contemporary and original photographs illustrates the Curtis House's exceptional degree of integrity, with all other original materials and design features both interior and exterior intact (Figures 10-15).

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
x	**C**	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

	A	Owned by a religious institution or used for religious purposes
	B	Removed from its original location
	C	A birthplace or grave
	D	A cemetery
	E	A reconstructed building, object, or structure
	F	A commemorative property
	G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.): Architecture

Period of Significance: 1963

Significant Dates: 1963

Significant Person (Complete only if Criterion B is marked above): n/a

Cultural Affiliation (only if criterion D is marked above): n/a

Architect/Builder (last name, first name): Curtis, Nathaniel C., Jr.

Period of Significance (justification): n/a

Criteria Considerations (explanation, if necessary): n/a

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Nathaniel C., Jr. and Frances Curtis House (hereafter referred to as the Curtis House) stands at 6161 Marquette Place in the Audubon neighborhood of New Orleans, Louisiana. Designed by architect Nathaniel C. Curtis, Jr., for his family and completed in 1963, it is locally significant under Criterion C in the area of Architecture. The building is an excellent example of high style modern residential architecture in New Orleans and represents a maturation of the residential work of Curtis & Davis, of which Curtis was partner. Curtis & Davis was one of New Orleans' most important modernist firms of the mid-20th century, with a diverse portfolio including everything from award-winning schools to monumental civic landmarks. Its work was heavily rooted in regionalism, a design philosophy in which vernacular building practices and devices were adapted to the modern idiom. Curtis & Davis drew from New Orleans' architectural antecedents and sought to integrate its houses with existing landscapes, preoccupations embodied in the Curtis House, the firm's last residential design. The building consists of three flat-roofed pavilions opening onto four patios within an exterior brick wall. Clerestories and glass curtain walls flood interiors with natural light and enhance transparency between indoor and outdoor spaces. Graceful steel colonnades and a neutral color palette show the influences of New Formalism, while Curtis openly modeled the house after the inward-facing creole architecture of the city's French Quarter. The period of significance is 1963, the date of the Curtis House's construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Nathaniel C. Curtis, Jr., Early Life and Education

Nathaniel "Buster" C. Curtis, Jr. was born in Auburn, Alabama in 1917 (Figure 4). His father Nathaniel Cortlandt Curtis, Sr., FAIA (1881-1953) was a widely-respected architect, author, artist, and educator, having served as professor and head of architecture at Alabama Polytechnic Institute (now Auburn University) from 1907 to 1912 and then at Tulane University from 1912 to 1917. After a three-year stint at the University of Illinois Champagne-Urbana, the family returned to New Orleans permanently in 1920. Over the next thirty years, Curtis Sr. lectured at Tulane and worked as designer for the prominent firm of Goldstein, Parham and Labouisse. He was deeply involved in the New Orleans art and architectural communities and became one of the most prominent advocates for the preservation of the city's native architecture. Among his many contributions to that end was service as vice-chairman of the Vieux Carré Commission and his book *New Orleans – Its Old Houses, Shops, and Public Buildings*. This passion for New Orleans' built environment would come to have a significant impact on his son's design philosophy years later.[4]

Nathaniel C. Curtis, Jr. enrolled in Tulane's Architecture Department in 1936. As he later explained, "I think [my father] had the ability to very sensitively inspire people without them knowing it; at least that's the way he treated me, and there was never any doubt in my mind that I was going to be an architect." [5] At the time the department's transition from Beaux Arts-style instruction to emphasizing "contemporary" architecture was well underway, allowing Curtis to immerse himself in the study of modern design and building techniques. He graduated in 1940 and briefly worked for military contractors before joining the United States Navy at the start of World War II. Much of his service was spent in the graduate level naval architecture program at Annapolis. Classes focused heavily on engineering, a subject for which Curtis willingly admitted neither talent nor affinity. [6] He left the Navy as a Lieutenant Commander in 1946 and returned to New Orleans to practice architecture.[7]

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[4] "N. C. Curtis, 72, Taken By Death," *Times-Picayune*, 16 April 1953; Bernard Lemann, Malcolm Heard, Jr., and John Klingman, ed., *Talk About Architecture: A Century of Architectural Education at Tulane*, p. 53.

[5] Bernard Lemann, Malcolm Heard, Jr., and John Klingman, ed., *Talk About Architecture: A Century of Architectural Education at Tulane*, p. 91.

[6] Ibid, p. 93.

[7] "Dome Architect 'Buster' Curtis Is Dead Of Cancer At Age 79 Design Considered Work Of Genius," *Times-Picayune*, 11 June 1997.

Curtis & Davis, Architects and Planners (1946-1978)

As was the case in most major American cities, New Orleans was in dire need of new construction at the war's close. Residential and commercial development, save for projects funded by the federal government, had grinded to a halt during the Great Depression and resource-consuming war production had continued this moratorium. [8] By 1946 the city's architectural community consisted of early 20th century firms specializing in Revival styles with conservative patrons uninterested in modern design. [9] New Orleans did boast some Art Deco and Streamline Moderne buildings, including the General Laundry Building (1930, NR 12/27/1974), Charity Hospital (1938-1939, NR 1/24/2011), and Blue Plate Building (1942-1943, NR 10/16/2008), though the modernism being expounded at Tulane had yet to materialize in built projects.

Curtis was intent on specializing in modern design despite this lack of interest, and invited Arthur Q. Davis, FAIA (1920-2011) to join him in establishing a new firm.[10] Davis, a fellow New Orleanian and Tulane Architecture graduate, had recently completed studies at Harvard's prestigious Graduate School of Design and was working for Eero Saarinen in Michigan. [11] He returned to New Orleans and Curtis & Davis, Architects, became the city's first firm established in thirty years (Figure 5). [12] Despite much resistance, the men committed to offering only contemporary designs even at the expense of new commissions. The early part of their career was spent actively working to convince potential clients of modernism's advantages, and their efforts were crucial in cultivating local demand for modern architecture. [13]

Over the next thirty-two years, Curtis & Davis' design philosophy was shaped by regionalism, wherein vernacular building practices and devices were adapted to the modern idiom. As Curtis later explained, it meant "[designing] things that belong where they were built, using indigenous materials and forms that would combat the climate and take advantage of the good parts of it because, you see, in those days we didn't have air-conditioning. We had to design with the same philosophy that someone would have designing a plantation house." [14] Regionalism was driven by functionalism as well as a desire to maintain continuity with the existing built environment. Curtis & Davis regularly attributed design inspiration to New Orleans' 18th and 19th century structures, which, on Curtis's part, revealed his father's influence. While the architects regularly designed in steel, glass, and concrete, they used local building materials and respected existing landscapes whenever possible. Courtyards, arcades, brise soleil, and cross-ventilation, all features born of New Orleanians' historic struggle to adapt to their humid subtropical climate, were hallmarks of Curtis & Davis' designs. [15]

The firm set its sights on large-scale institutional and commercial projects but began with small remodeling commissions. [16] Award-winning residential work throughout the New Orleans region, discussed below, followed throughout the 1950s. At the same time, a series of prominent, high-profile projects allowed Curtis & Davis to build an unusually diverse portfolio featuring a wide range of building types. Institutional buildings included the New Orleans Municipal Courthouse (1951 - demolished) and New Orleans Public Library (1957-1958 - *Progressive Architecture* Design Award, National Library Awards Program Award of Merit; extant). The commission for McDonogh Elementary School 39 (1951; demolished) was followed by award-winning educational work such as Thomy Lafon Elementary (1954 - AIA First Honor Award, National; demolished) and George Washington Carver Junior-Senior High School (1957-1958 - *Progressive Architecture* First Design Award; demolished). A series of award-winning hospital campuses further expanded the firm's scope, and its groundbreaking design for the Louisiana State Penitentiary at Angola (1956 - AIA First Honor Award, Gulf States Region; extant) led to commissions for another ninety prison campuses throughout the country.[17] Curtis & Davis' commercial projects soon dotted New Orleans' neighborhoods and suburbs, with the Caribe Building (1958 - AIA Award of Merit, Gulf States Region; extant), designed for the firm's office, among the best. This staggering success was credited by thirty-five regional and national design awards between 1951 and 1959, earning Curtis & Davis a national reputation for design excellence as well as an increasing number of projects outside of New Orleans.[18]

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[8] Pierce Lewis, *New Orleans: The Making of an Urban Landscape*, p. 70.; Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 3.; Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 11.

[9] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 3.

[10] Ibid, p. 2.

[11] Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. XIII, 11.

[12] Ibid; Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 3.

[13] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 3-8; "'Unique' German Plan from N.O," *Time-Picayune*, 8 May 1960; "The Architect and His Community: Curtis & Davis, New Orleans," *Progressive Architecture* (April 1960), p. 142; Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 12.

[14] Bernard Lemann, Malcolm Heard, Jr., and John Klingman, ed., *Talk About Architecture: A Century of Architectural Education at Tulane*, p. 93-94.

[15] "The Architect and His Community: Curtis & Davis, New Orleans," *Progressive Architecture* (April 1960), p. 142.

[16] Ibid; Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 4; Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 11, 14.

By 1960, Curtis & Davis had $116 million's worth of projects planned and under construction internationally. Its New Orleans office was staffed by forty designers, structural and mechanical engineers, and administrative assistants, and small satellite offices soon opened in New York, London, Berlin, and Los Angeles. [19] National architectural magazines such as *Architectural Record*, *Progressive Architecture*, and *Interiors* as well as *TIME*, *LIFE*, *Fortune*, and *Business Week* continued highlighting the firm's work. [20] Notable buildings from this time include the Free University of Berlin Medical Center in West Berlin (1959-1969 - AIA Honor Award, Gulf States Region), St. Frances Cabrini Roman Catholic Church (1964-1967 - Award of Merit, Louisiana Architects Association and Honorable Mention, Church Architectural Guild of America; demolished), the United States Embassy in Saigon (1962-1966; demolished), and the James V. Forrestal Building in Washington, D.C. (1961-1969; extant). While Curtis and Davis had collaborated as designers during the 1950s, by this time they routinely divided and independently controlled the firm's increasingly complex commissions. [21] Curtis served as project architect and design lead on two of the firm's crowning design and engineering achievements, the Rivergate International Exhibition Hall (1964-1968 - Honor Award, Louisiana Architects Association and Special Honor Award, AIA New Orleans; demolished) and the Louisiana Superdome (1970-1975 - AIA Honor Award, Gulf States Region; extant). The former, demolished in 1995, was a sweeping vaulted thin shell concrete structure with the longest interior span of pre-stressed and post-tensioned concrete at the time of construction (Figure 6). The latter, which underwent a six-year, $336 million restoration by the New Orleans firm Eskew, Dumez & Ripple between 2006 and 2012, is a monumental domed, steel-framed structure clad in golden aluminum. Curtis envisioned the Superdome as a tribute to New Orleans in the manner of the ancient stadiums of Greece and Rome, and it remains one of the world's largest domes as well as one of the city's proudest architectural moments. [22]

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[17] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 9.

[18] *The Rivergate*, "Awards: Curtis and Davis Architects and Planners," Appendix 8; "The Architect and His Community: Curtis & Davis, New Orleans," *Progressive Architecture* (April 1960), p. 143.

[19] Ibid, p. 141, 143; "'Unique' German Plan from N.O," *Time-Picayune*, 8 May 1960; Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. X.

[20] Abbye A. Gorin, "The Design Architect: Nathaniel C. Curtis, FAIA," *The Rivergate*, 2002; "Awards: Curtis and Davis Architects and Planners," *The Rivergate*, Appendix 8; "Published Projects: Curtis and Davis Architects and Planners," *The Rivergate*, Appendix 9.

[21] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 12; "The Architect and His Community: Curtis & Davis, New Orleans," *Progressive Architecture* (April 1960), p. 144.

[22] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 36; "Superdome Renovation Nearing Completion," *Associated Press*, 29 June 2011.

Curtis and Davis sold their firm to Los Angeles' Daniel, Mann, Johnson and Mendenhall in 1978, after which Curtis established his own practice, Nathaniel Curtis, FAIA, Architect. In total, Curtis & Davis' accomplishments included buildings in thirty states and nine countries, with ninety-five design awards earned in thirty-two years of practice. [23] Its impact on New Orleans was immeasurable, both in terms of the built environment and of launching the city towards the forefront of modern design nationally.

Postwar Housing in New Orleans

Postwar residential construction in New Orleans was enabled by a series of engineering feats aimed at overcoming the swamp-ridden surroundings which had restricted the city's historic core. Development within New Orleans was focused on the lakeshore, where a state-mandated seawall along Lake Pontchartrain had opened 2,000 new acres of land, half of which was designated for private use, in the 1930s. The Lake Vista, Lakeshore, Lake Terrace, and Lake Oaks communities all developed here between the mid-1930s and the early 1960s. [24] Lakeview, situated on drained swampland west of City Park, also developed at this time. All were typical of car-oriented postwar communities, with zoning separating residential streets from commercial corridors. Outside the city, pump and drainage systems opened up vast areas of the east and west banks of surrounding Jefferson Parish, enabling the metropolitan region to double in physical size between 1945 and 1975. Developer-built single-family homes dominated throughout; the vast majority was slab-on-grade ranch tract housing faced in brick, though upscale neighborhoods such as Lake Vista were populated by two story homes in a variety of styles (Figure 7). [25]

Demand for high style modern homes was slow in the years immediately following World War II. Precious few had been built during the 1930s, and the most prominent of these was Nathaniel C. Curtis, Sr.'s *House for Tomorrow*, completed in Uptown in 1937 and constructed by the *Times-Picayune*. [26] It introduced New Orleanians to prewar International Style modernism on a wide scale, but by 1946, the notion that an average family would commission a modern residence remained "unheard of." [27] The early 1950s, however, brought a growing acceptance of the style, spurred by the work of Tulane modernists such as Curtis & Davis, Charles Colbert, and Albert Ledner. This led to architect-designed, modern residential commissions for middle class and wealthy families ranging from the Frank Lloyd Wright-inspired Organic works of Ledner and Philip Roach, Jr. to the unique take on regionalism by Lawrence & Saunders, and Burk, LeBreton & Lamantia.[28] New Orleans never saw entire neighborhoods of modern houses, but those built on an individual basis were scattered throughout the city and in surrounding communities.[29]

Curtis & Davis' Residential Work

Curtis & Davis' distinct regionalist style set the firm's houses apart from those of its contemporaries. Save for an early series of affordable housing units and a handful of apartment buildings for developers, high-design single family homes for individual clients dominated Curtis & Davis' residential work. [30] Nearly twenty houses, including the Nathaniel C., Jr. and Frances Curtis House, were designed and constructed between 1946 and

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[23] Abbye A. Gorin, "The Design Architect: Nathaniel C. Curtis, FAIA," *The Rivergate*, 2002.

[24] Lewis Pierce, *New Orleans: The Making of an Urban Landscape*, p. 68-69; Richard Campanella, *Bienville's Dilemma: A Historical Geography of New Orleans*, p. 224.

[25] Lewis Pierce, *New Orleans: The Making of an Urban Landscape*, p. 76-77; Jonathan and Donna Fricker, "Louisiana Architecture 1945-1965: Post-War Subdivisions and the Ranch House," 2010.

[26] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 3.; R. Stephanie Bruno, "A Foward-Looking Uptown house, Built for The Times-Picayune's 100th Anniversary, 75 Years Later Holds Retro Cachet," *Times-Picayune*, 28 January 2012.

[27] Bernard Lemann, Malcolm Heard, Jr., and John Klingman, ed., *Talk About Architecture: A Century of Architectural Education at Tulane*, p. 94.

[28] Lindsay McCook, *Modernism in New Orleans*, p. 6-28.

[29] Jonathan and Donna Fricker, "Louisiana Architecture 1945-1965: The Contemporary House," 2010;

[30] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 4.

1963. Nearly all were built in the New Orleans area, with a majority located near Lake Pontchartrain. [31] Just six of these retain integrity of exterior materials. Six have been stripped of their modern features through major additions or late 20th century cladding, and at least two have been demolished. These works include:

1. **Curtis House I**, 44 Hawk Street in Lake Vista, New Orleans (1947; altered).[32]
2. **Page House**, 40 Hawk Street in Lake Vista, New Orleans (1948; altered).[33]
3. **Moses House**, 171 Audubon Boulevard in Audubon, New Orleans (1948; extant).[34]
4. **Shushan House**, suburban New Orleans (1949-1950; extant).[35]
5. **Taylor House**, 38 Wren Street in Lake Vista, New Orleans (1951-1952; altered).[36]
6. **Davis House I**, 25 Finch Street in Lake Vista, New Orleans (1952-1953 – AIA Honor Award, Gulf States Region; altered). [37]
7. **Forgotston House**, 29 Pelham Street, Metairie (1953-1954 – *House and Home* Award of Merit for Residential Design; demolished).[38]
8. **Zetzmann House**, 4030 Vincennes Place in Fountainebleau, New Orleans (circa 1954; altered).[39]
9. **Richardson House**, 7 Glenwood Avenue, Harahan (1954-1955 – Citation, *Progressive Architecture* Design Competition; demolished).[40]
10. **Cohen House**, 566 Emerald Street in Lakeshore, New Orleans (1954-1955 - *Architectural Record* Award of Excellence; extant).[41]
11. **Harkey House**, Pascagoula, Mississippi (1955-1956 - *Architectural Record* Award of Excellence; status unknown). [42]
12. **Davis House II**, 5 Bamboo Road in Lakewood, New Orleans (1956 – AIA First Honor Award, Gulf States Region; First Honor Award, Homes for Better Living Competition; altered). [43]
13. **Upton House**, 7424 Hampson Street in East Carrollton, New Orleans (1956-1957 – AIA First Honor Award, Gulf States Region; *Architectural Record* Award of Excellence; *House and Home* Award of Merit for Residential Design; Award of Merit, Homes for Better Living Competition; extant).[44]
14. **Steinberg House**, 1201 Conery Street in the Garden District, New Orleans (1959-1960 - *Architectural Record* Award of Excellence; Award of Merit, Homes for Better Living Competition; extant). [45]

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[31] Known houses have been compiled from architectural publications, the *Times-Picayune*, city directories, Nathaniel C. Curtis, Jr. and Arthur Q. Davis' autobiographies, and from the *Regional Modernism* Flickr Photostream. Conditions have been assessed through site visits, Google Street View, and Bing Maps. Most of the information on awards won by each is from *The Rivergate*'s Appendix 8, "Awards: Curtis and Davis Architects and Planners."

[32] "Orleans Family 'Goes Modern' For Its Dream Home," publication unknown, c.1950.

[33] Francine Stock, *Regional Modernism* Photostream, Flickr.

[34] Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 14, 70.

[35] Ibid, p. 14, 69; "Louisiana Weekend House," *Architectural Record*, October 1952, p. 139-141.

[36] "Modern Interpretation Reminiscent of Old French Quarter," *Architectural Record*, October 1952, p. 174-178.

[37] Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 102-103.

[38] "Louisiana House Combines Privacy, Open Plan," *Architectural Record*, November 1955, p. 172-175.

[39] Francine Stock, *Regional Modernism* Photostream, Flickr; *Times-Picayune* real estate listings.

[40] Francine Stock, *Regional Modernism* Photostream, Flickr.

[41] *Architectural Record Houses of 1955*, p. 174-175.

[42] "Mississippi House Invites Southern Breezes," *Architectural Record Houses of 1956*, p. 184-187.

[43] Arthur Q. Davis, *It Happened by Design: The Life and Work of Arthur Q. Davis*, p. 26, 104-107.

[44] "Walled-In Plan for a City Lot," *Architectural Record Houses of 1957*, p. 180-183.

[45] Ibid, p. 71.

15. **Halpern House**, 939 Topaz Street in Lakeshore, New Orleans (1959-1960 - *Architectural Record* Award of Excellence; extant).[46]
16. **Nathaniel C., Jr. and Frances Curtis House**, 6161 Marquette Place in Audubon, New Orleans (1963 – awards listed on page 20).

Early houses often featured gabled and shed roofs, post and beam construction, and wood-clad exteriors, with wide expanses of glass overlooking and opening onto rear yards. Later houses favored flat roofs with brick and glass exteriors, along with tightly-organized site plans featuring interior patios and gardens. Common themes run through all, executed with increasing complexity between the late 1940s and late 1950s. These include privacy in both urban and suburban settings achieved through blind main facades and exterior walls; careful arrangement of public and private interior spaces; cross ventilation and fluid indoor-outdoor living spaces through the use of sliding glass doors; and the preservation and view of existing natural features and light through curtain walls and wraparound clerestories. Combined with the regular use of sunscreens, overhangs, and native woods such as cypress and pine, these features draw from regional architectural antecedents and a desire to integrate residential architecture with existing landscapes.

Nathaniel C., Jr. and Frances Curtis House

Since Curtis and Davis designed collaboratively throughout the firm's residential years, the only houses for which Curtis is certain to have been the sole designer were those for his own family. They were the first and last of this phase of his career, with significant differences that illustrate the evolution of the architect's residential design philosophy. The first house, built 1946-1947, was among the earliest of its kind at a time when modernism was still foreign to most New Orleanians (Figure 8).[47] Now altered beyond recognition, it stands at 44 Hawk Street (44 Poppy Lane) in Lake Vista (Figure 9). Originally the house occupied the rear of a deep lot with its main (north) façade opening onto Poppy Lane, a pedestrian path running between rows of houses to terminate at Foliage Park. The simple one-story design was rectangular in plan with a projecting wing off its south façade. It featured several elements that became hallmarks of Curtis & Davis later residential work, including a flat overhanging roof and stained cypress-clad exterior. Glass curtain walls stretched across the south façade and opened onto the large back yard and a stone-paved patio. Inside were two bedrooms, a large open living-dining room, one bathroom, and a kitchen-laundry room for Buster and Frances Curtis and their two young children.[48] By the late 1950s, four more children had doubled the family's size and necessitated the addition of two bedrooms, a bathroom, and a large playroom organized around the patio.[49] A seventh child was on the way by 1959, making the Curtises in need of a bigger house.[50]

They purchased the Curtis House's Marquette Place lot in the Audubon neighborhood for $86,000 in February 1959.[51] The Uptown site, surrounded by opulent late 19th and early 20th century residences on gridded streets, offered a wholly different context from Lake Vista's characteristically mid-century winding streets, roundabout cul-de-sacs, and spacious lots. Until recently it had been home to the Sanders House, a Late Victorian cottage dating to the 1890s which was demolished in order to market its double lot for subdivision.[52] The Curtises selected the location for its proximity to their children's schools as well as its large live oak, which Curtis planned to incorporate into the new house's design. [53] Most of this design was developed and executed by late 1961, with construction documents from the Curtis & Davis office dated January 10, 1962. The house was completed early the following year, allowing the family to move in on April 9, 1963. [54] Curtis & Davis served as structural engineer and Zervigon-Goldstein, Associates, was the mechanical and electrical consultant.[55]

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[46] "New Orleans House Designed for Easy Expansion," *Architectural Record Houses of 1960*, p. 144-149.
[47] "Vet Denied Right to Live in Garage by Injunction," *Time-Picayune*, 6 June 1946; City Directory.
[48] "Orleans Family 'Goes Modern' For Its Dream Home," publication unknown, c. 1950.
[49] Nell Tilton, personal interview, 17 August 2013; "New Listing: 44 Poppy Lane and 44 Hawk," *Time-Picayune*, 6 January 1963.
[50] Nell Tilton, personal interview, 17 August 2013.
[51] "Orleans, Jefferson, St. Bernard Real Estate Transfers of the Week," *Time-Picayune*, 8 February 1959.
[52] Sanborn Maps, 1895-1896, 1951; "Do You Want Holy Name Parish University Section An Old-Fashioned Cottage and Large Grounds?," *Times Picayune*, 27 April 1958; "Sanders Funeral Held Today," *Time-Picayune*, 28 September 1932.

The Curtis House consists of three steel-framed, flat-roofed pavilions connected by a low central gallery and enclosed by an exterior brick wall (Figure 10). The one-story east and west front pavilions contain public spaces such as the living room, family room, dining room and kitchen, while the sunken two-story rear pavilion contains seven bedrooms. Elegant steel colonnades run along the north and south facades of each (Figures 11-13). The front pavilions are designed to maximize natural light and enhance transparency between the house's interior and exterior spaces, to "impart a feeling of being outdoors but under a roof." [56] Thinly-framed glass curtain walls fitted with sliding glass doors open onto patios on the front pavilions' north and south facades. Exterior walls and interior partitions rise 8 feet below wraparound clerestories so that natural light flows uninhibited below these pavilions' thin, floating roofs (Figures 11-12, 14-15). Transitions are further enhanced by walls passing from the house's exterior through its interior; the east arm of the exterior brick wall becomes the east's pavilion's east façade, and the west wall bordering the southwest patio visually extends into the west pavilion to delineate the dining room from the kitchen. Primary exterior and interior surfaces are neutrally-colored to reflect this light, with brick, stucco, and wood-framed walls painted white above white terrazzo floors. Built-in furniture stands on thin metal legs to further reflect diffused light from below. The clerestories provide views of surrounding live oaks, and the four patios feature planting beds, shallow pools, and raised planters to provide lush views from the living, dining, and family rooms (Figures 11, 13). By contrast, the north pavilion is more "cave-like," with stucco and brick walls providing privacy for the bedrooms within (Figure 16).[57] The house's complex site plan and arrangement of fluid indoor-outdoor spaces maximized its narrow lot and provided room for a large carport/storage wing in addition to its 4,100 square feet of interior living space.

Curtis used the house's neutral backdrop to set off warm expanses of wood and stone throughout its interior. The gallery is paved in shining, charcoal grey slate. In the front pavilions, the dining room features black and tan shoji screens as well as a metal-framed buffet with a blond wooden base. Free-standing walnut cabinets equipped with record player and speakers face both the living room and gallery (Figure 14). Stainless steel hardware sets off banks of dark wooden cabinets and a central island in the kitchen (Figure 15).

The house abounds with details personal to the Curtis family. Functional features designed for Mrs. Curtis include easily-cleaned laminated plastic doors and vinyl wall coverings, along with ten 6-inch-deep cabinets along the kitchen's east wall whose shallow depth enabled her to locate items more easily. Curtis designed the gallery's wall-mounted display cases to hold his sailing trophies, and the carport/storage wing was configured to hold both the family car and his sailboat (Figures 2-3, 14).[58] The north pavilion's bathrooms were decorated according to their users; those upstairs, belonging to the Curtis girls, are tiled in pink, while the boys' bathroom downstairs is tiled in brown. The Curtises' master bath is tiled in dark blue. On a more macroscopic level, the Curtis House's distinct, carefully-planned interior and exterior spaces aimed to provide room for the family of nine to spread out in a manner previously impossible given the size and design of their house on Hawk Street.

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[53] Nell Tilton, personal interview, 17 August 2013; "Patio Life Behind Walls," *LIFE Magazine,* 12 March 1965, p. 97.
[54] "Society," *Time-Picayune*, 9 April 1963.
[55] "Patios and Pavilions Are Combined for a Walled-In City House for a Large Family," *Architectural Record Houses of 1964*, p. 116.
[56] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 1.
[57] Ibid.
[58] "Patio Life Behind Walls," *LIFE Magazine* (12 March 1965), p. 93-94.

Stylistically, Curtis House shows the influence of early 1960s New Formalism. This short-lived movement originated during the 1950s as a reaction to the dominance of the “Miesian box,” a generalized term for rectangular steel-framed buildings clad in glass curtain walls after the work of modern master Mies van der Rohe. Prominent architects such as Philip Johnson, Skidmore, Owings & Merrill, Minoru Yamasaki, and Edward Durell Stone responded with a controversial return to classical decorative forms, cladding their steel-framed buildings with arcades, colonnades, and opulent materials. Commonly cited examples include Johnson’s temple-like Guest Pavilion for his New Canaan, Connecticut Glass House (1962, NHL 2/18/1997) and his Sheldon Memorial Art Gallery in Lincoln, Nebraska (1963, NR 9/3/2013). [59] Curtis & Davis dabbled in New Formalism as well; Davis’ own Guest House at his home on Bamboo Road featured arcade-like concrete barrel vaults (1958; demolished), similar to the firm’s vaulted and colonnaded Automotive Life Insurance Company Building (1963; extant). The Curtis House’s most striking formalist elements are its steel colonnades comprised of wide-flange columns and round arches. These are carefully proportioned, with column heights and spacing standing at a 2:1 ratio. Arch springs are aligned to the 8 foot height of the front pavilions’ exterior and interior walls, which in turn relates to the measurements of the colonnades (Figure 27). The colonnades present a thin profile against the house’s white backdrop to provide delicate ornamentation within an ordered, unified whole.

This formalism, however, is couched in a thoroughly regionalist context paying homage to New Orleans’ vernacular architecture. According to Curtis, “the entire concept of the house has regional antecedents in the French Quarter where the historic houses turn their backs to the streets and face interior patios. These houses also have a sense of peace away from the noise of the street and form their own private environment within.” [60] Beyond the plan, subtle quotes further drew connections between Curtis’ steel and glass pavilions and New Orleans’ 18th and 19th century buildings: exposed wooden roof joists with return beads emulate those of Creole houses, and the entrance gate is patterned after the gallery railing on the French Quarter’s 1860 James Gallier, Jr. House (NHL 5/30/1974). [61] This detail in particular was full of meaning; Gallier, like Curtis, was an important architect following in the footsteps of his father James Gallier, Sr., a prominent New Orleans architect.

Curtis’ design was widely hailed and received four design awards, two regional and two national: the Architectural Record Award of Excellence for House Design ”for outstanding architectural excellence in planning and design presented in *RECORD HOUSES OF 1964* as one of the nation’s most significant houses of the year” in 1964; the American Institute of Steel Construction’s Architectural Award of Excellence for “outstanding design in structural steel” in 1965; the Louisiana Architects Association/AIA Honor Award “for excellence in design” in 1966; and AIA’s First Honor Award, Gulf States Region, in 1966. The Curtis House and family were also featured in LIFE Magazine’s March 1965 article “Patio Life Behind Walls.” This very personal six-page piece, replete with plans and large-format color photographs, chronicled the architect’s design motivations and the Curtises interaction with their new home; it was the only Curtis & Davis residential design to be given such wide scale exposure.

Nathaniel C., Jr. and Frances Curtis House in Context

While the Curtis House shares basic design features with Curtis & Davis’ earlier residential work, it draws from the Taylor, Forgotston, Upton, and Steinberg residences in particular. The Taylor House (1951-1952) was analogous in plan, with two one-story wings connected by a low central gallery (Figures 17-18). The front wing contained public spaces, including a kitchen, living room, and dining room, while the rear wing contained three bedrooms and a bath. Four patios and courtyards were arranged at either end of each wing and accessible from both.[62] The Forgotston House (1953-1954) shared the Curtis House's exterior brick wall, which similarly stretched across the street façade with only the house's upper registers visible above (Figure 19). Within, patios and courtyards off of the living-dining and game rooms emphasized flexible interior-exterior transitions while doubling usable living space (Figures 20-21).[63] The Upton House (1956-1957) also presents a blind wall to the street, punctuated only by a gate giving access to a long central walkway. The house is set back to allow space for a walled front garden, and at the building's rear was a paved courtyard (now covered by an addition) (Figure 22). Curtain walls on the front and rear facades overlooked both, maximizing natural light and breaking down barriers between house's interior and exterior spaces (Figures 23-24).[64] The Steinberg House (1959-1960), completed shortly before Curtis began designing his own home, presents a largely blind brick exterior below wraparound clerestories and a floating roof (Figure 25). As in the Curtis House, interior partitions run at the clerestory line to provide unhampered natural light and views of surrounding live oaks, and an interior patio serves as an extension of living space (Figure 26).

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[59] Mark Gelernter, *A History of American Architecture*, p. 269; Jürgen Joedicke, *Architecture Since 1945: Sources and Directions*, p. 139-145.

[60] Nathaniel C. Curtis, Jr., *My Life in Architecture*, p. 1.

[61] Ibid.

Curtis elaborated on each of these elements to combine a carefully-arranged plan, unobstructed light, and functionality into an atmospheric whole. The Curtis House's expanded site plan, set entirely within brick walls, allowed for the fullest realization of Curtis & Davis' attempts to provide total privacy in tandem with exterior living spaces. The front pavilions' complex interplay with these exterior spaces is more advanced than the firm's previous work both functionally and visually, with contained patios blending seamlessly into adjacent interiors. The design's heightened use of curtain walls and clerestories, unobstructed by the elegant dimensions of its non-glass components, is the most successful example of the firm's preoccupation with natural light. The neutral, reflective palette was new to Curtis & Davis' residential work and served as backdrop to lush views of exterior plantings and surrounding trees. By contrast the tightly-designed, inward-facing rear pavilion likewise fulfills the firm's efforts to separate and craft interior spaces according to function. The Curtis House embodies regionalism through its blend of modern architectural vocabulary, vernacular precedent, and integration of exterior and interior realms. It represents the maturation of Curtis & Davis' residential work, and remains one of New Orleans' best examples of modern residential architecture.

Modern National Register Listings in New Orleans

According to the Louisiana Division of Historic Preservation, there are seventeen individually-listed modern movement buildings statewide. Of these, only four – the Texaco Building (1951, NR 8/23/2006), Shell Building (1952, NR 2/22/2002), 225 Baronne Building (1962, NR 9/10/2013), and International Trade Mart (1967, NR pending) – are located in New Orleans, and all are skyscraper/office blocks located in the Central Business District. The state's five residential listings are all outside of New Orleans. Shreveport is home to the Flesh House (1936, NR 6/10/1991), Mason House (1937, NR 5/22/2001), Samuel Wiener House (1937, NR 9/30/2004), and Wile House (1934, NR 8/5/1991); all embody the prewar International Style and differ dramatically from the Curtis House's postwar, New Formalist regionalism. The Alexandria Post-War Suburbs Historic District (1945-1968, NR 6/6/2013) is Louisiana's first district listed for modern movement architectural significance; its contributing resources are dominated by ranch houses with some high style examples, but none that are comparable to the Curtis House. Of all of these listings, none are the work of Curtis & Davis. Some of the firm's most important local buildings - St. Francis Cabrini Roman Catholic Church, Thomy Lafon Elementary, and George Washington Carver Junior-Senior High - were deemed eligible for listing during the post-Hurricane Katrina Section 106 process, but all were subsequently demolished. The Curtis House would thus be the first modern house in New Orleans, as well as the first of Curtis & Davis' designs, to be listed.

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[62] "Modern Interpretation Reminiscent of Old French Quarter," *Architectural Record*, October 1952, p. 174-178.
[63] "Louisiana House Combines Privacy, Open Plan," *Architectural Record*, November 1955, p. 172-175.
[64] "Walled-In Plan for a City Lot," *Architectural Record Houses of 1957*, p. 180-183.

Developmental History/Additional historic context information

9. Major Bibliographical Resources

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #____________
____ recorded by Historic American Engineering Record # __________
____ recorded by Historic American Landscape Survey # ___________

Primary location of additional data:

_x__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_x__ Other
Name of repository: _Private Collection of Family of Nathaniel C. Curtis, Jr._____

Historic Resources Survey Number (if assigned): __n/a_____________

10. Geographical Data

Acreage of Property: less than one acre

Latitude/Longitude Coordinates
Datum if other than WGS84:__________
(enter coordinates to 6 decimal places)

1. Latitude: 29.933772	Longitude: -90.116849
2. Latitude:	Longitude:
3. Latitude:	Longitude:
4. Latitude:	Longitude:

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property at 6161 Marquette Place in New Orleans, Louisiana is located on Burtheville Square 92, Lot A1. It runs 72 feet along Marquette Place with a depth of 150 feet, and stands 150 feet east of Palmer Avenue. The City of New Orleans legally identifies the parcel by tax bill number 615205701.

Boundary Justification (Explain why the boundaries were selected.)

The nominated parcel includes all of the property historically associated with the Nathaniel C., Jr. and Frances Curtis House.

11. Form Prepared By

name/title: _Lindsey Derrington____________
organization: _n/a____
street & number: __3418 Connecticut St______________________
city or town: __Saint Louis_________ state: __MO______ zip code:__63118____
e-mail___lindsey.derrington@gmail.com_______
telephone:__314-719-7146_______
date:___December 10, 2013___________

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

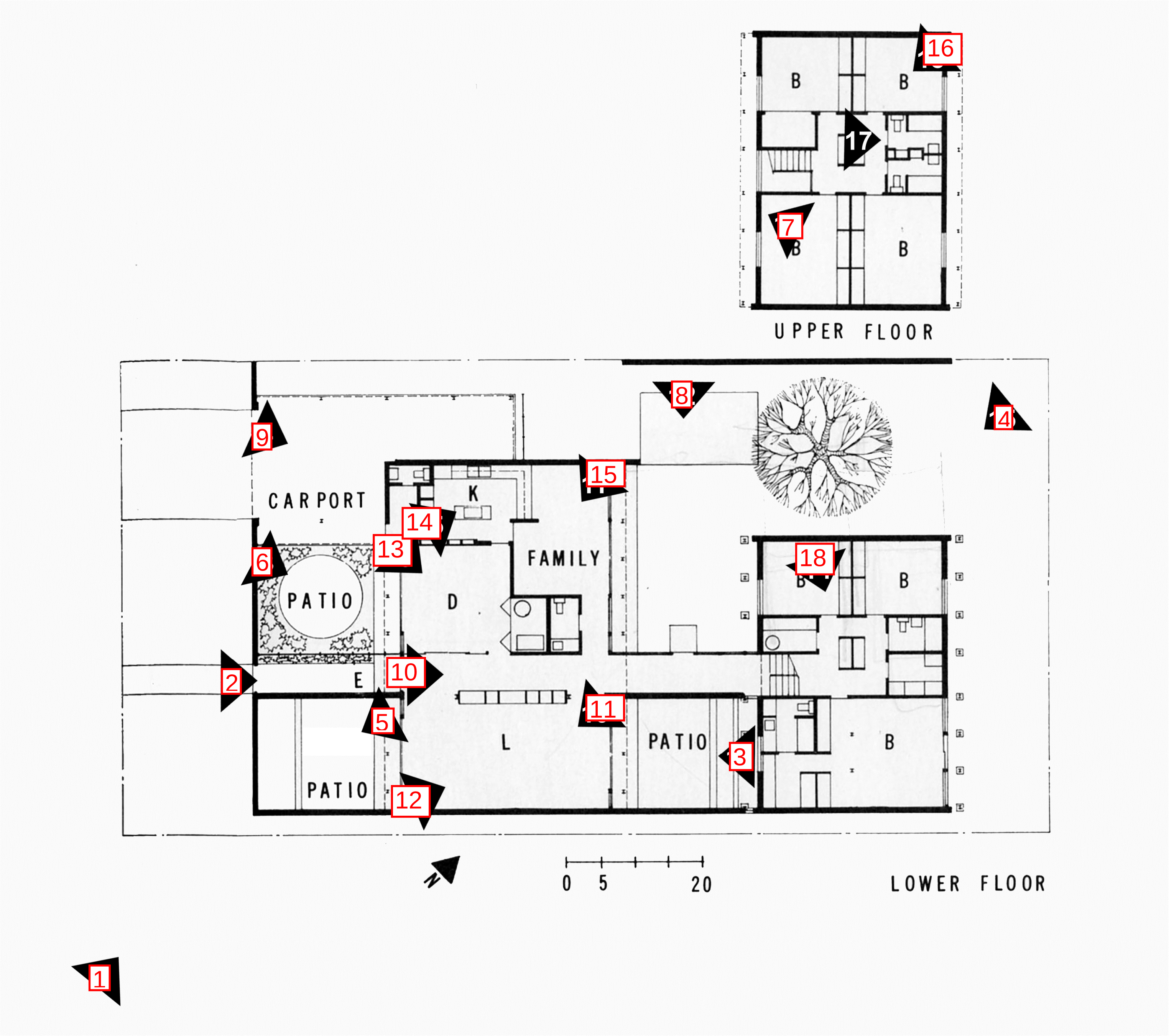
Name of Property: Curtis, Nathaniel C., Jr. and Frances House
City or Vicinity: New Orleans
County: Orleans State: LA
Photographer: Lindsey Derrington and Nell Tilton
Date Photographed: August-September 2013

1 of 18: Exterior brick wall, south arm (main façade), exterior view from the south.

2 of 18: Entrance court, exterior view from the southwest.

3 of 18: Southwest patio, exterior view from the west.
4 of 18: Carport/storage wing, interior view from the west.
5 of 18: Kitchen, interior view from the south.
6 of 18: Dining room, interior view from the west.
7 of 18: Gallery, interior view from the southwest.
8 of 18: Southeast patio, exterior view from the north.
9 of 18: Living room, interior view from the south.
10 of 18: Living room, interior view from the north.
11 of 18: Family room, interior view from the north.
12 of 18: Northwest patio, exterior view from the northwest.
13 of 18: East pavilion, exterior view from the northeast.
14 of 18: North pavilion, lower story, interior view from the west.
15 of 18: North pavilion, exterior view from the north.
16 of 18: North pavilion, view from the east overlooking the northeast patio, gallery, and front pavilions.
17 of 18: North pavilion, upper story bathroom, interior view from the southwest.
18 of 18: North pavilion, upper story, northwest bedroom, interior view from the north.

Sketch Map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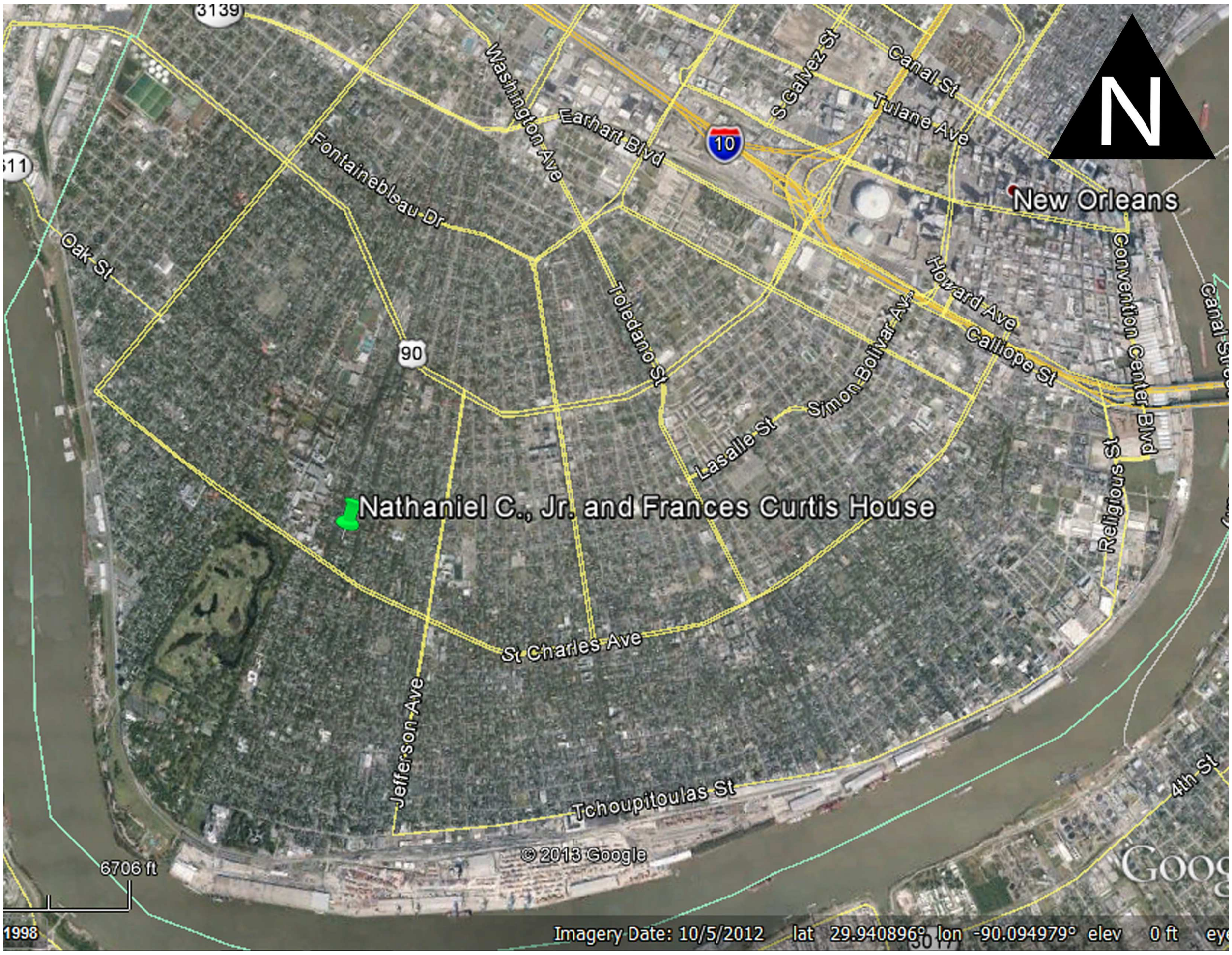
2. Nathaniel C., Jr. and Frances Curtis House (“Patio Life Behind Walls,” *LIFE Magazine*, 1965).
3. Nathaniel C., Jr. and Frances Curtis House (“Orleans Family Goes Modern For Its Dream House,” publication unknown, circa 1950).
4. Nathaniel C. Curtis, Jr. (Southeastern Architectural Archives/*KnowLA Encyclopedia of Louisiana*).
5. Nathaniel C. Curtis, Jr. and Arthur Q. Davis (Arthur Q. Davis, *It Happened By Design*, p. 12)
6. Rivergate Exhibition Hall (Arthur Q. Davis, *It Happened By Design*, p. 126)
7. Typical New Orleans suburban ranch housing (*Times-Picayune*, 8 May 1960).
8. Curtis House I at 44 Hawk Street, New Orleans (Curtis family photograph).
9. Curtis House I at 44 Hawk Street, New Orleans (Derrington).
10. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
11. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
12. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
13. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
14. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
15. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
16. Nathaniel C., Jr. and Frances Curtis House (Frank Lotz Miller, 1963).
17. Taylor House at 38 Wren Street, New Orleans ("Modern Interpretation Reminiscent of Old French Quarter," *Architectural Record*, 1952).
18. Taylor House at 38 Wren Street, New Orleans ("Modern Interpretation Reminiscent of Old French Quarter," *Architectural Record*, 1952).
19. Forgotston House at 29 Pelham Street, Metairie (“Louisiana House Combines Privacy, Open Plan,” *Architectural Record*, 1955).
20. Forgotston House at 29 Pelham Street, Metairie (“Louisiana House Combines Privacy, Open Plan,” *Architectural Record*, 1955).
21. Forgotston House at 29 Pelham Street, Metairie (“Louisiana House Combines Privacy, Open Plan,” *Architectural Record*, 1955).
22. Upton House at 7424 Hampson Street, New Orleans (”Walled-In Plan for a City Lot,” *Architectural Record Houses of 1957*).
23. Upton House at 7424 Hampson Street, New Orleans (”Walled-In Plan for a City Lot,” *Architectural Record Houses of 1957*).
24. Upton House at 7424 Hampson Street, New Orleans (”Walled-In Plan for a City Lot,” *Architectural Record Houses of 1957*).
25. Steinberg House at 1201 Conery Street, New Orleans (Arthur Q. Davis, *It Happened By Design*, p. 71).
26. Steinberg House at 1201 Conery Street, New Orleans (Arthur Q. Davis, *It Happened By Design*, p. 72).
27. Nathaniel C., Jr. and Frances Curtis House (Jonathon Hagar, 2013).

Google Earth Locator Maps

Nathaniel C. Curtis, Jr. House, Orleans Parish, LA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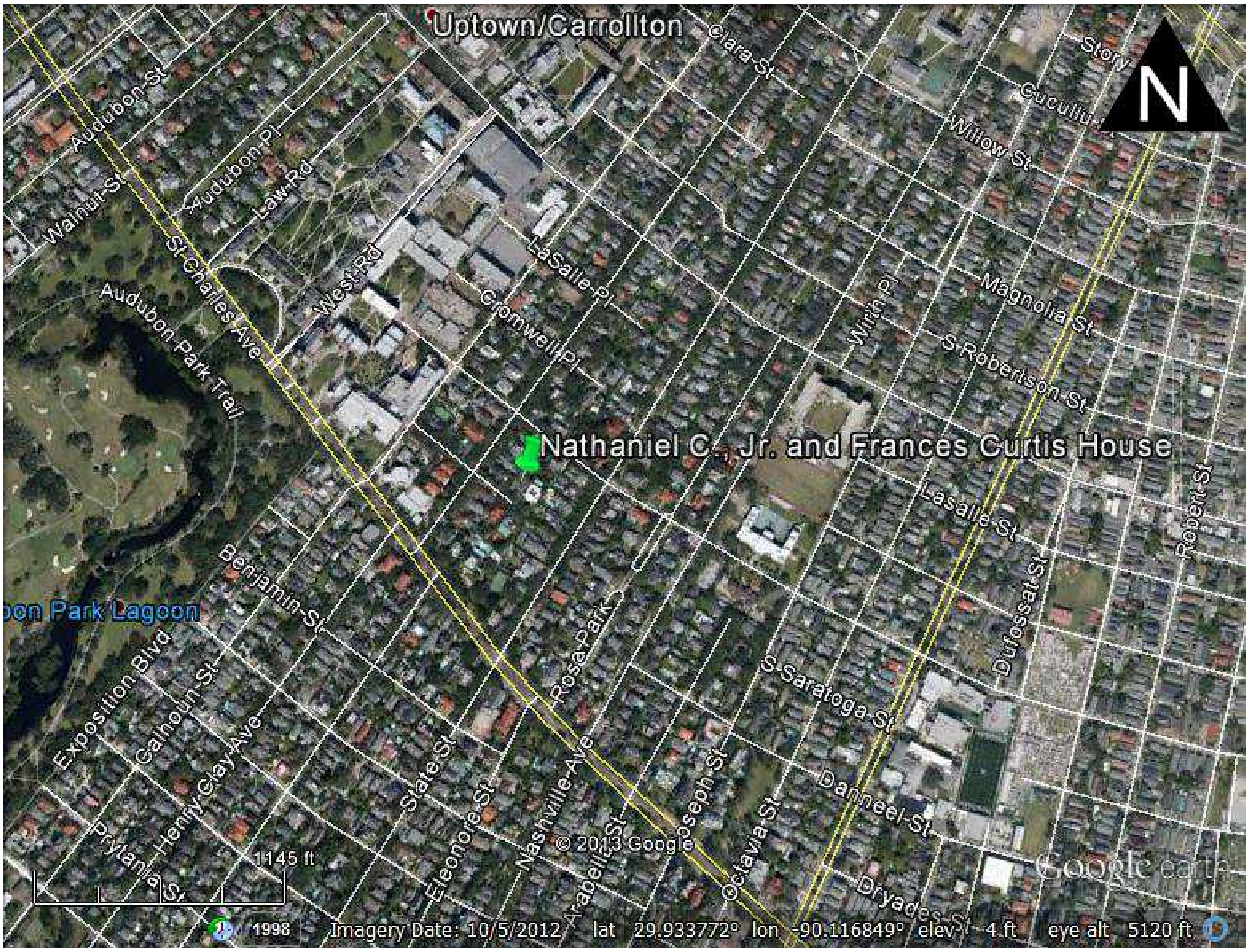
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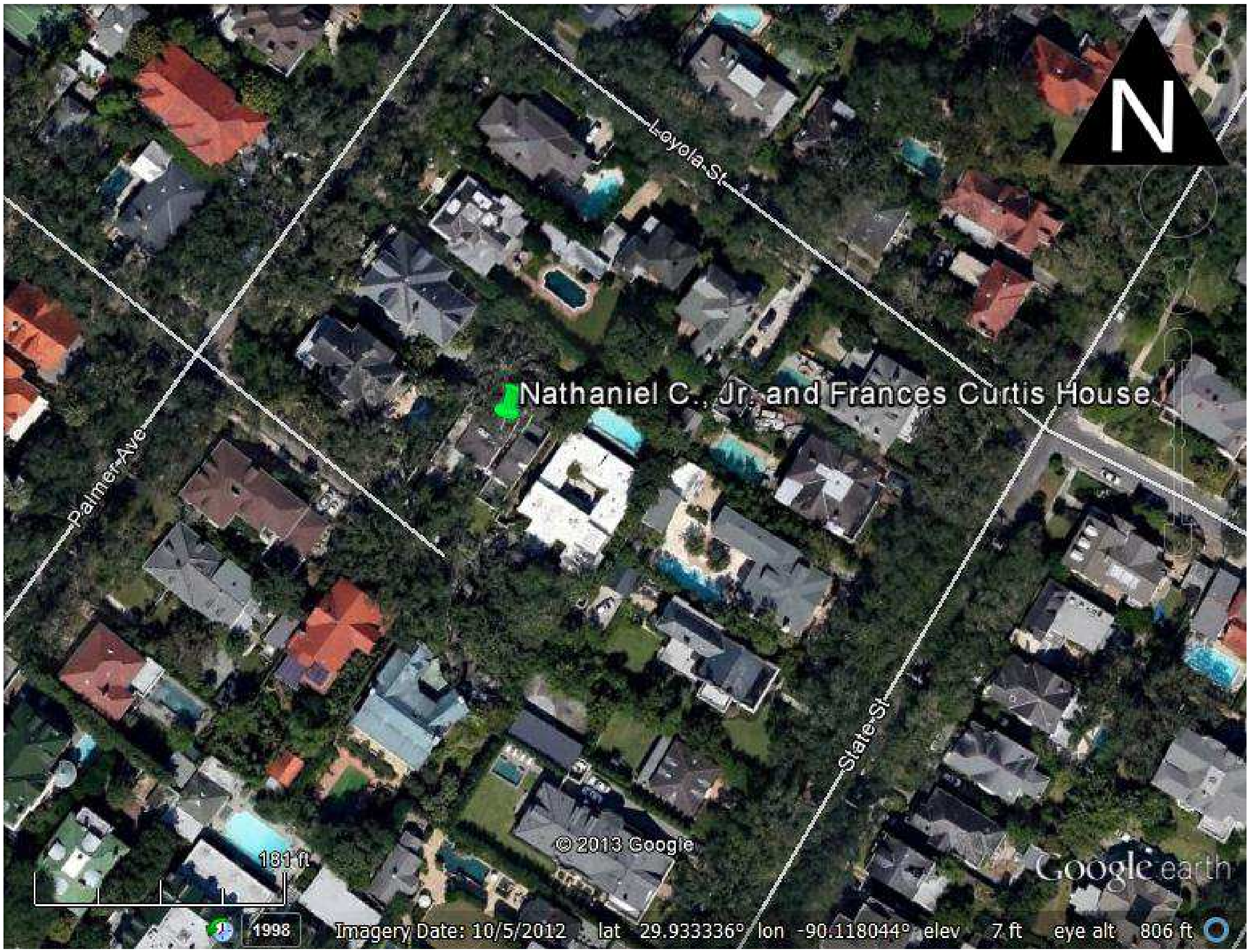
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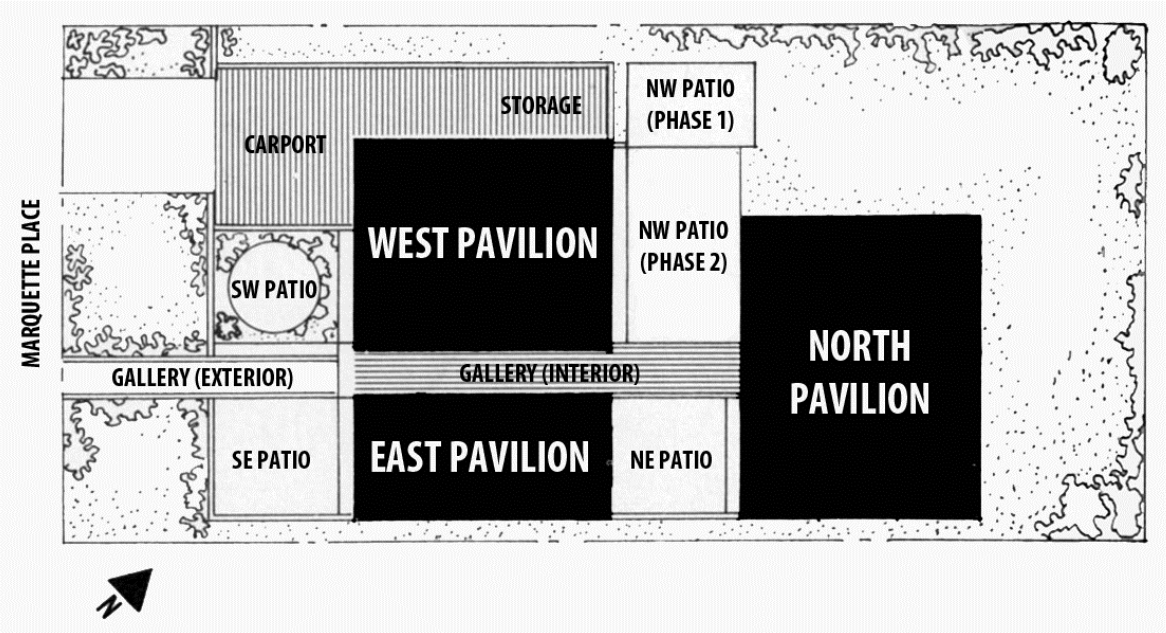
Figures

Figure 1: Nathaniel C., Jr. and Frances Curtis House, site plan (exterior brick wall not pictured).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NW PATIO (PHASE 2)
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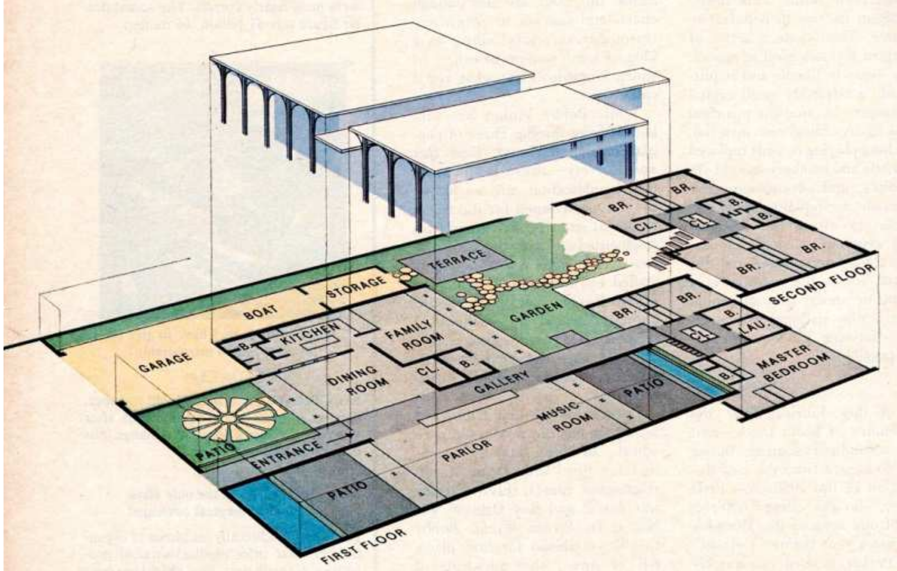
Figure 2: Nathaniel C., Jr. and Frances Curtis House, exploded axonometric view with plan.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GARAGE
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MUSIC ROOM
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PARLOR
PATIO
FIRST FLOOR

Figure 3: Nathaniel C., Jr. and Frances Curtis House, ground floor plan with patios and furnishings. Note the original northwest patio, labeled "TERRACE."

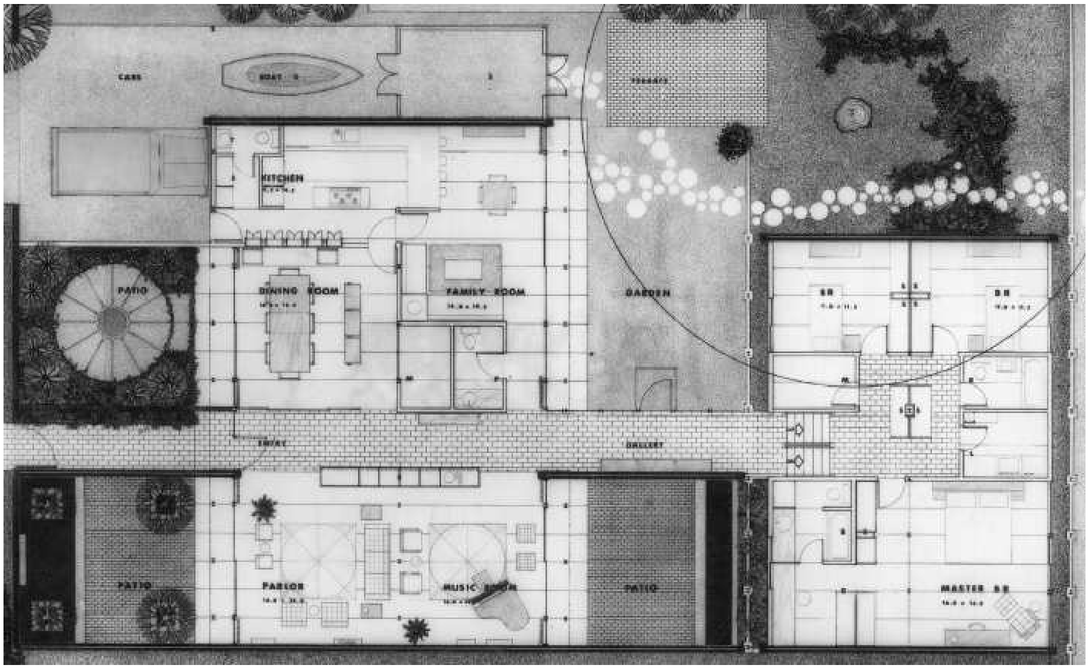
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Figure 4: Nathaniel C. Curtis, Jr., FAIA circa 1960.

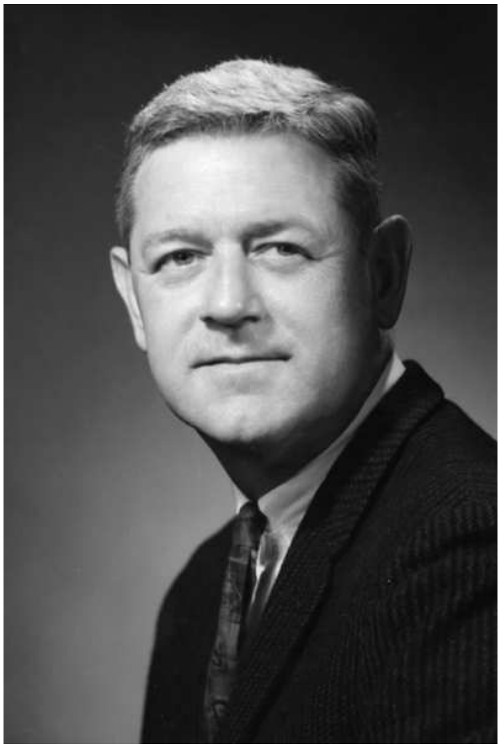


Figure 5: Nathaniel C. Curtis, Jr., FAIA (left) and Arthur Q. Davis, FAIA (right), principles of Curtis & Davis, with Sako Clinic model circa 1955.

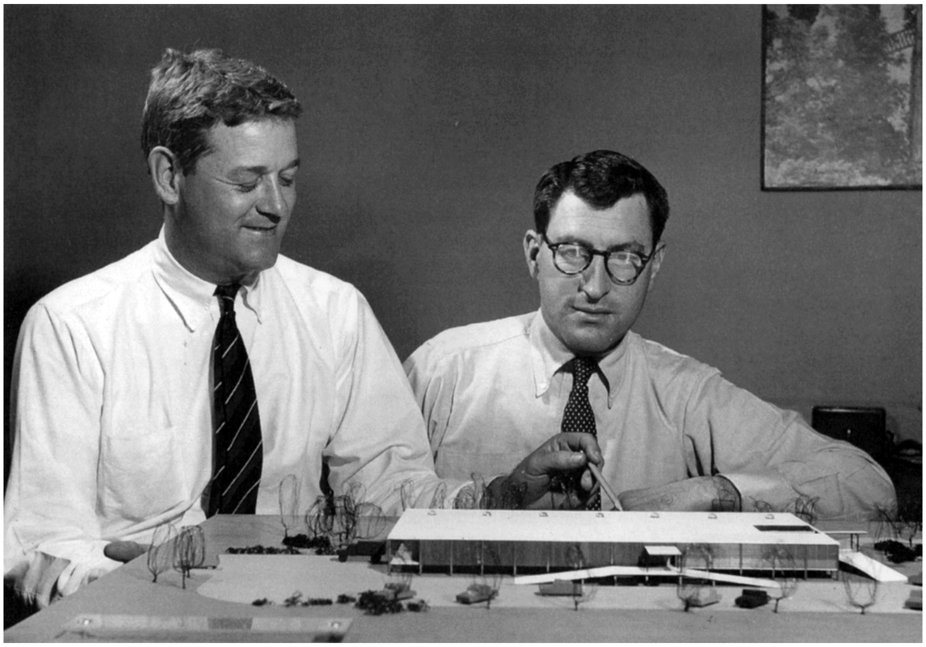


Figure 6: Rivergate Exhibition Hall (demolished), exterior view in 1968.

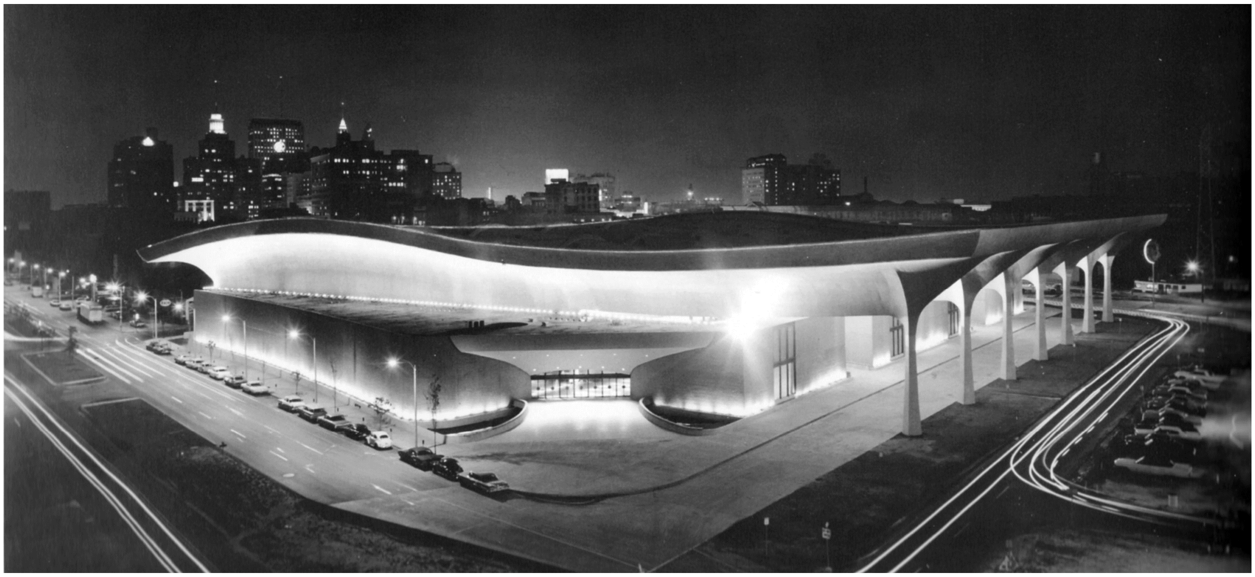
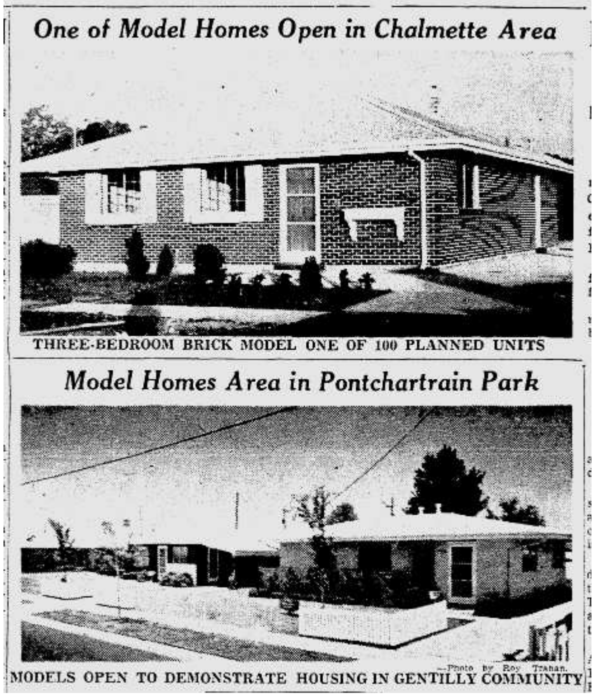


Figure 7: These homes are typical of the slab-on-grade tract housing built throughout New Orleans' postwar neighborhoods in both the city and its suburbs.



One of Model Homes Open in Chalmette Area

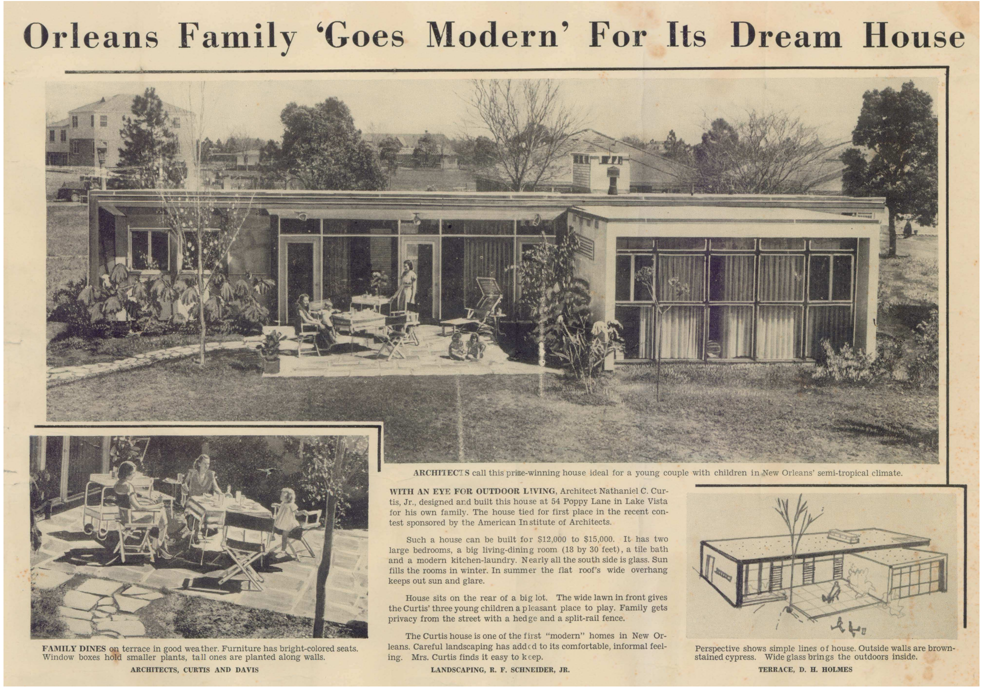
THREE-BEDROOM BRICK MODEL ONE OF 100 PLANNED UNITS

Model Homes Area in Pontchartrain Park

—Photo by Roy Trahan.

MODELS OPEN TO DEMONSTRATE HOUSING IN GENTILLY COMMUNITY

Figure 8: Curtis House at 44 Hawk Street (44 Poppy Lane) in Lake Vista. Curtis designed this first home for his family in 1946 and it was completed in 1947. View from the south circa 1950.



Orleans Family 'Goes Modern' For Its Dream House

ARCHITECTS call this prize-winning house ideal for a young couple with children in New Orleans' semi-tropical climate.

FAMILY DINES on terrace in good weather. Furniture has bright-colored seats. Window boxes hold smaller plants, tall ones are planted along walls.

ARCHITECTS, CURTIS AND DAVIS

WITH AN EYE FOR OUTDOOR LIVING, Architect Nathaniel C. Curtis, Jr., designed and built this house at 54 Poppy Lane in Lake Vista for his own family. The house tied for first place in the recent contest sponsored by the American Institute of Architects.

Such a house can be built for $12,000 to $15,000. It has two large bedrooms, a big living-dining room (18 by 30 feet), a tile bath and a modern kitchen-laundry. Nearly all the south side is glass. Sun fills the rooms in winter. In summer the flat roof's wide overhang keeps out sun and glare.

House sits on the rear of a big lot. The wide lawn in front gives the Curtis' three young children a pleasant place to play. Family gets privacy from the street with a hedge and a split-rail fence.

The Curtis house is one of the first "modern" homes in New Orleans. Careful landscaping has added to its comfortable, informal feeling. Mrs. Curtis finds it easy to keep.

LANDSCAPING, R. F. SCHNEIDER, JR.

Perspective shows simple lines of house. Outside walls are brown-stained cypress. Wide glass brings the outdoors inside.

TERRACE, D. H. HOLMES

Figure 9: Curtis House at 44 Hawk Street (44 Poppy Lane) in Lake Vista. View from the south, with alterations, in August 2013.

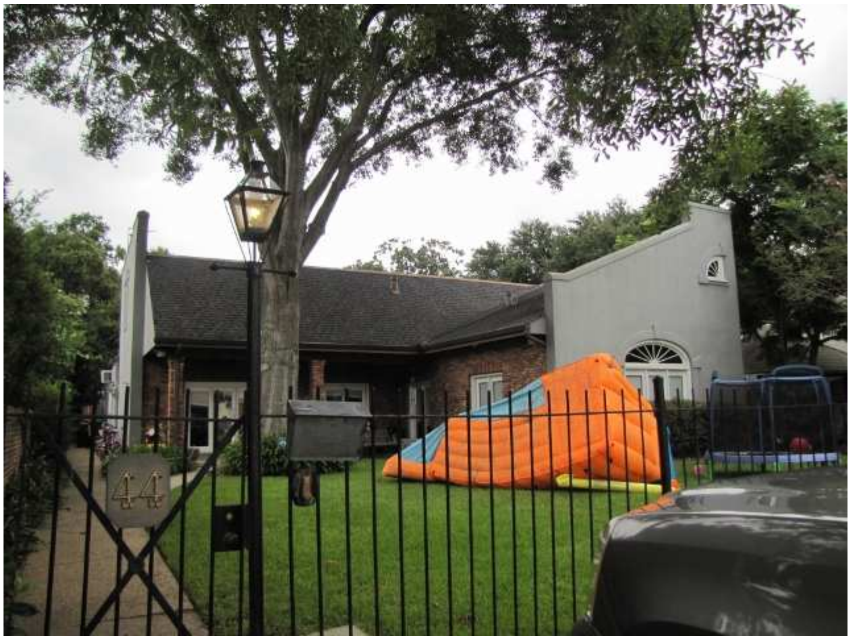


Figure 10: Nathaniel C., Jr. and Frances Curtis House. Main façade, exterior view from the south across Marquette Place in 1963 (compare to Photograph 1).

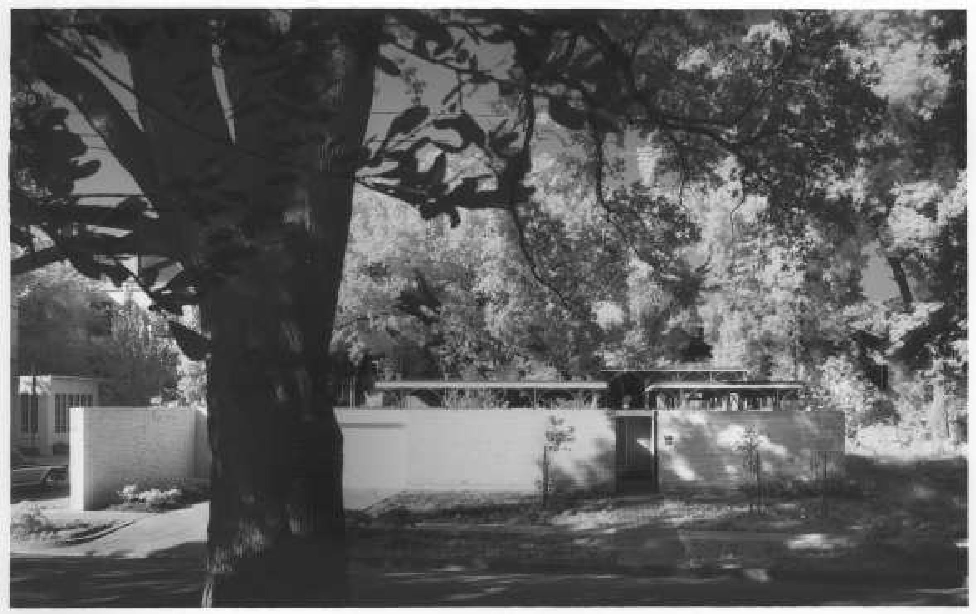


Figure 11: Nathaniel C., Jr. and Frances Curtis House. Aerial view from the west with southwest patio, entrance court, and pavilions in 1963 (compare to Photograph 3).

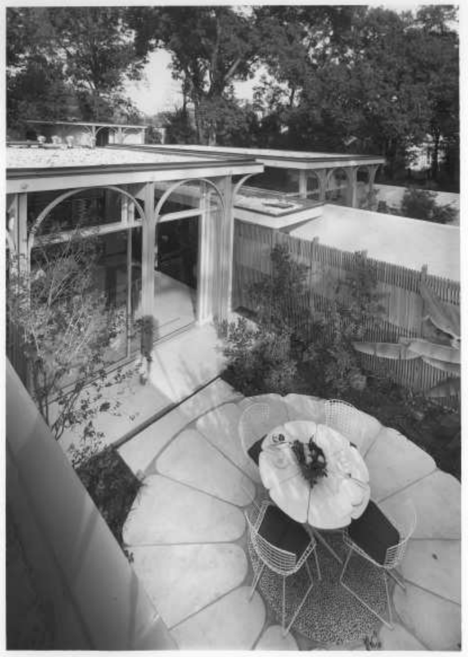


Figure 12: Nathaniel C., Jr. and Frances Curtis House. Exterior view from the northeast of east pavilion and northeast patio in 1963 (compare to Photograph 13).

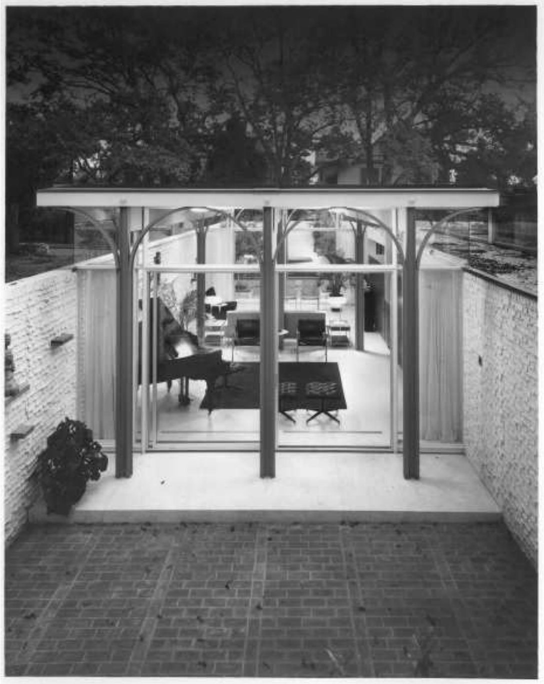


Figure 13: Nathaniel C., Jr. and Frances Curtis House. Exterior view from the north with north and west pavilions, gallery, northwest patio and carport/storage wing in 1963 (compare to Photographs 12, 15).

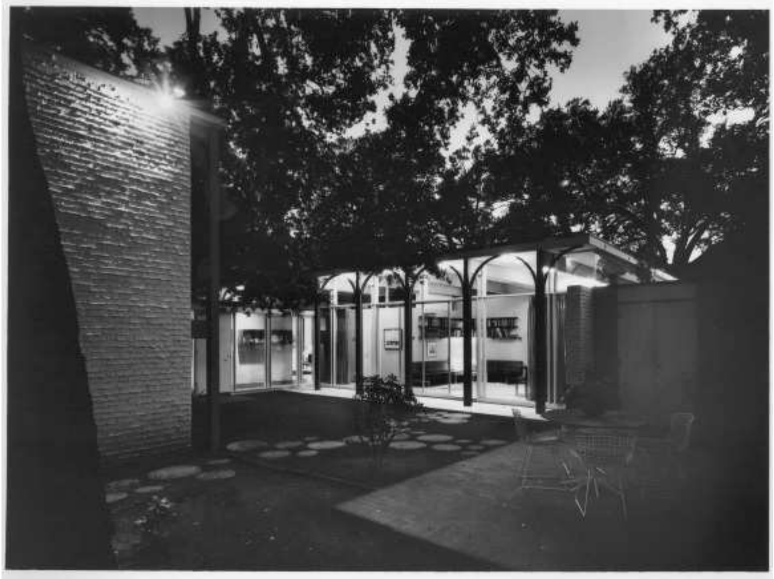


Figure 14: Nathaniel C., Jr. and Frances Curtis House. East pavilion, interior view of gallery and living room in 1963 (compare to Photographs 7, 9-10).

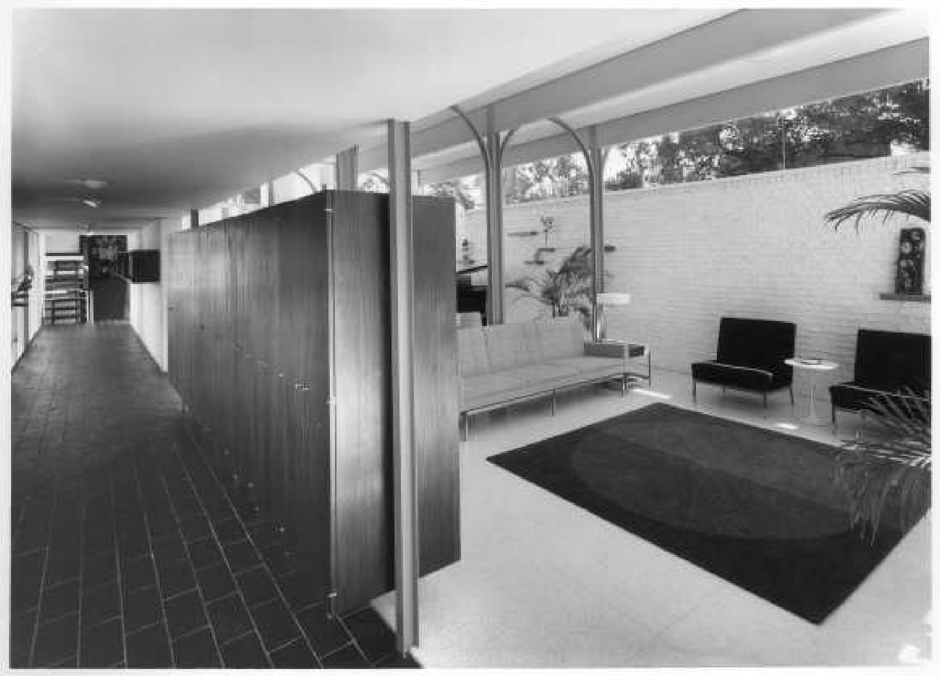


Figure 15: Nathaniel C., Jr. and Frances Curtis House. West pavilion, interior view of kitchen in 1963 (compare to Photograph 5).

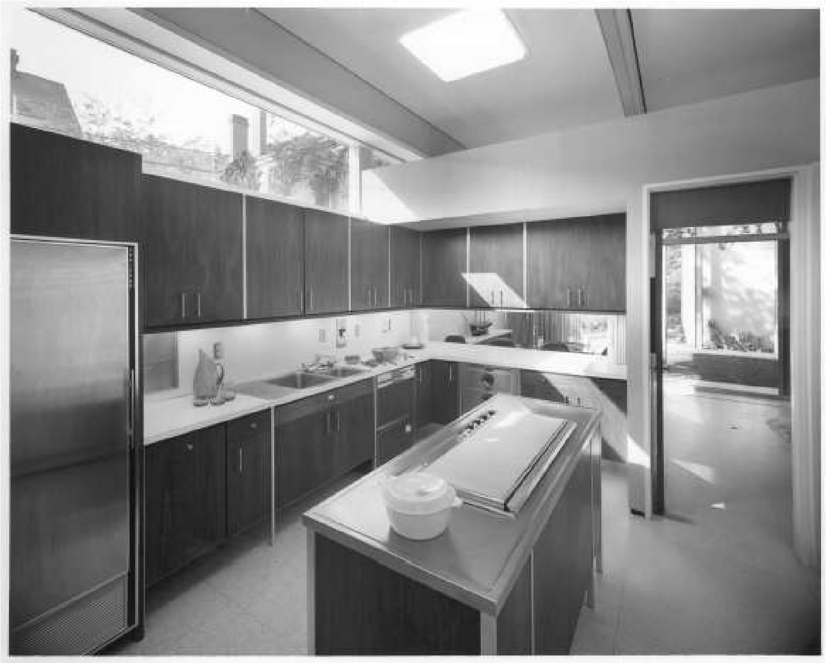


Figure 16: Nathaniel C., Jr. and Frances Curtis House. North pavilion, interior view of master bedroom in 1963 (compare to Photograph 14).

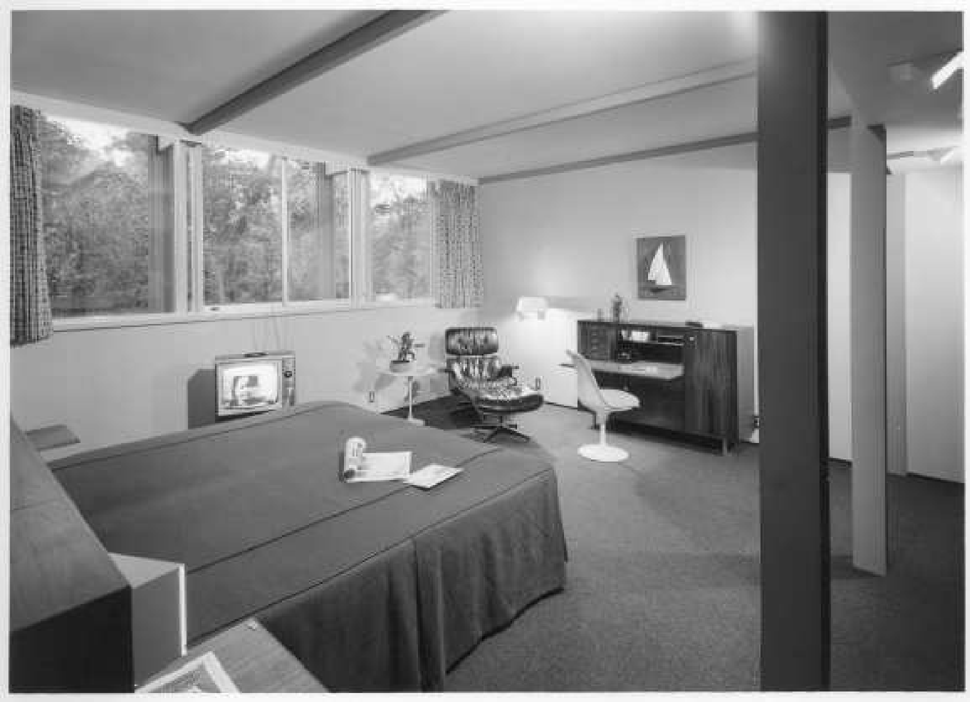


Figure 17: Taylor House. Exterior view in 1952. Curtis elaborated upon residence's plan for his own home ten years later.

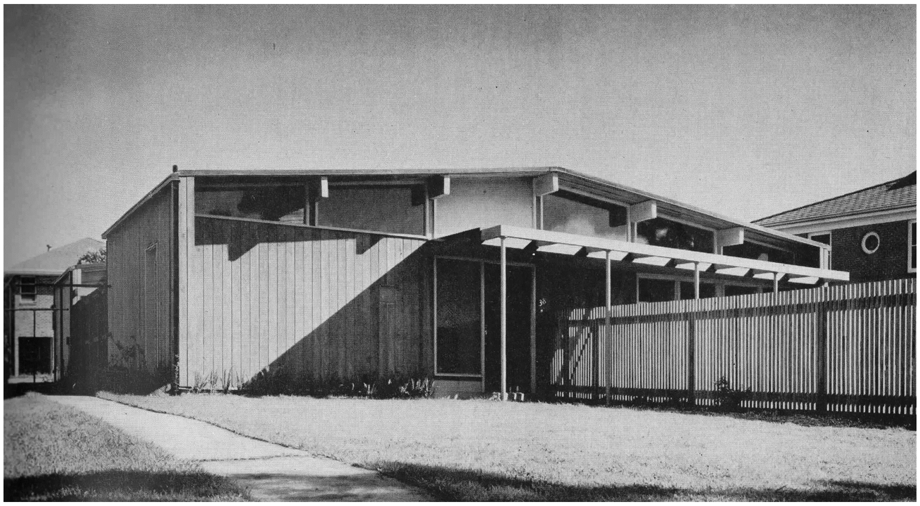


Figure 18: Taylor House. Plan. Curtis elaborated upon this arrangement of separate wings connected by a central gallery dividing public and private spaces for the Curtis House.

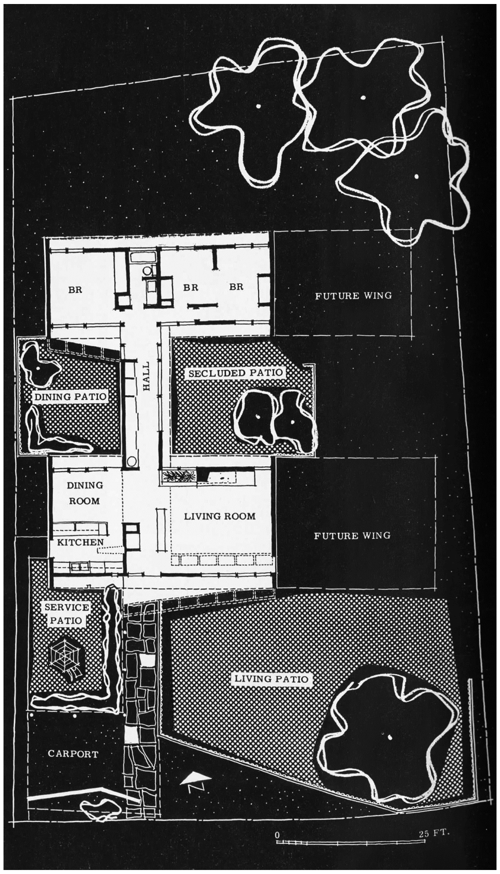

BR
BR
BR
FUTURE WING
HALL
DINING PATIO
SECLUDED PATIO
DINING ROOM
LIVING ROOM
KITCHEN
FUTURE WING
SERVICE PATIO
LIVING PATIO
CARPORT
N
0
25 FT.

Figure 19: Forgotston House. Main façade, view from the south in 1954. The main façade's composition, with the house rising behind a blind brick wall, is similar to the Curtis House.

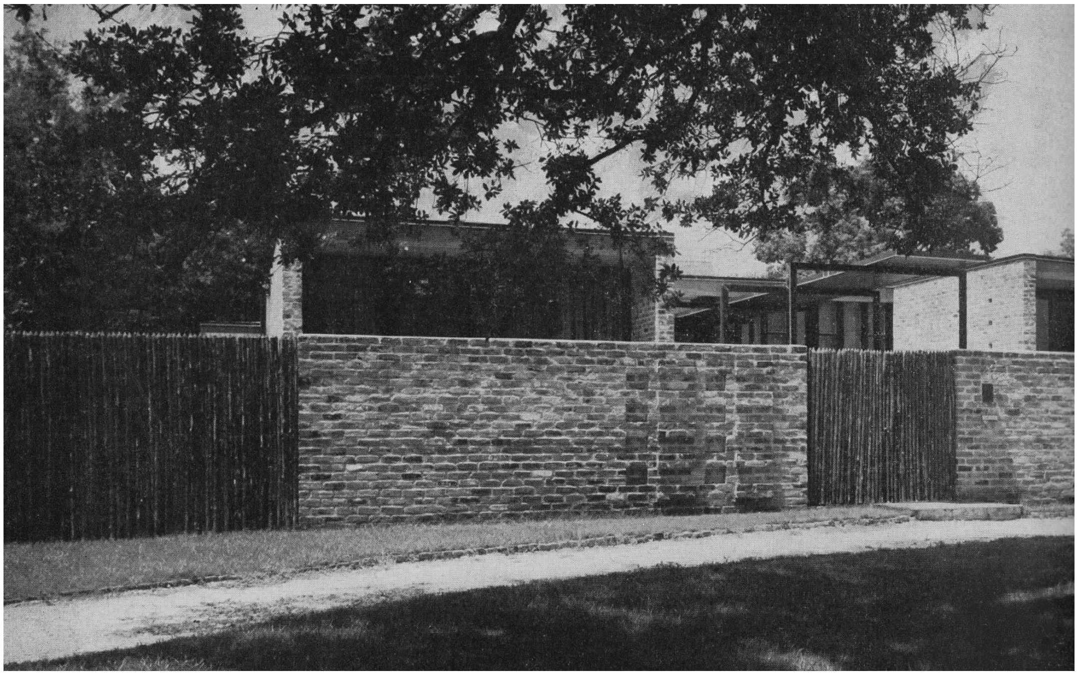


Figure 20: Forgotston House. Interior view looking from the entrance hall towards the game room courtyard in 1954.

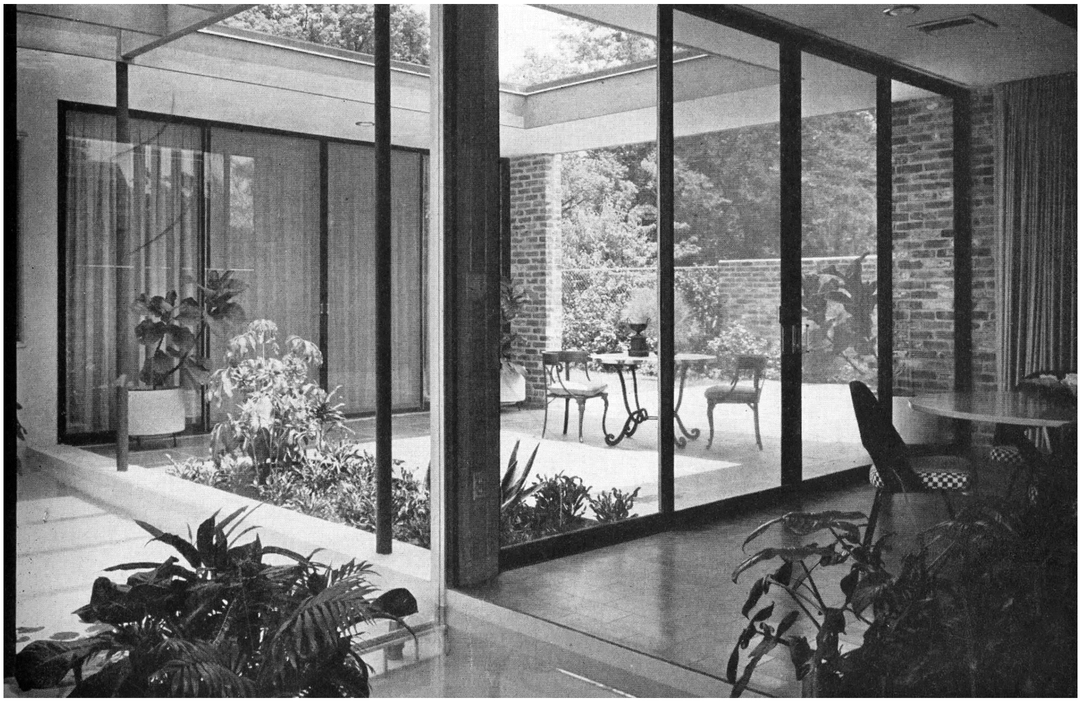


Figure 21: Forgotston House. Floor plan showing terraces and courtyards.

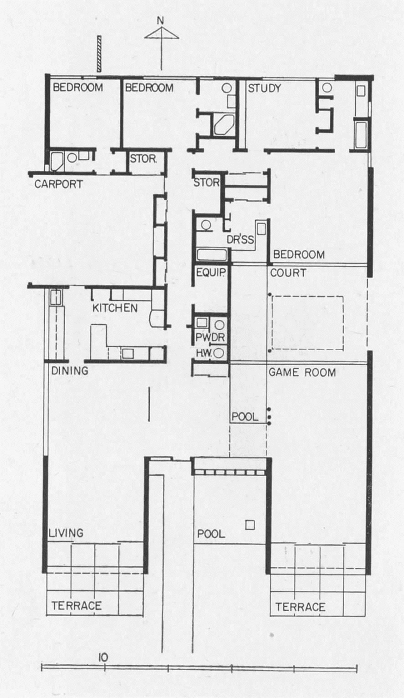

N
BEDROOM
BEDROOM
STUDY
STOR
CARPORT
STOR
DR'SS
BEDROOM
EQUIP
COURT
KITCHEN
PWDR
HW
DINING
GAME ROOM
POOL
LIVING
POOL
TERRACE
TERRACE
10

Figure 22: Upton House. Aerial view from the west showing walled patios in 1956.

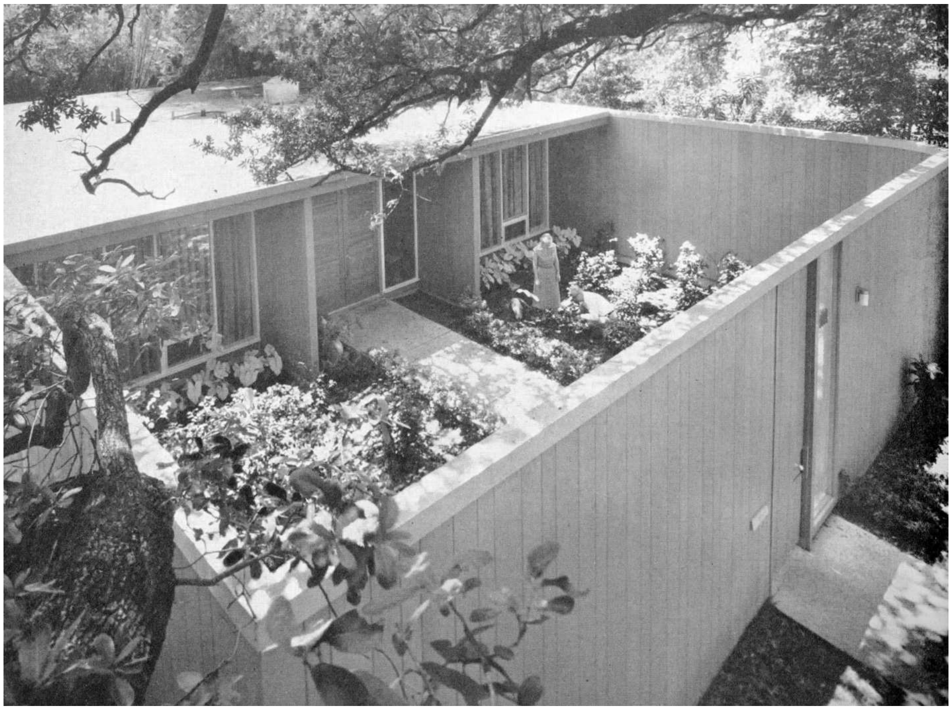


Figure 23: Upton House. Floor plan showing walled patios.

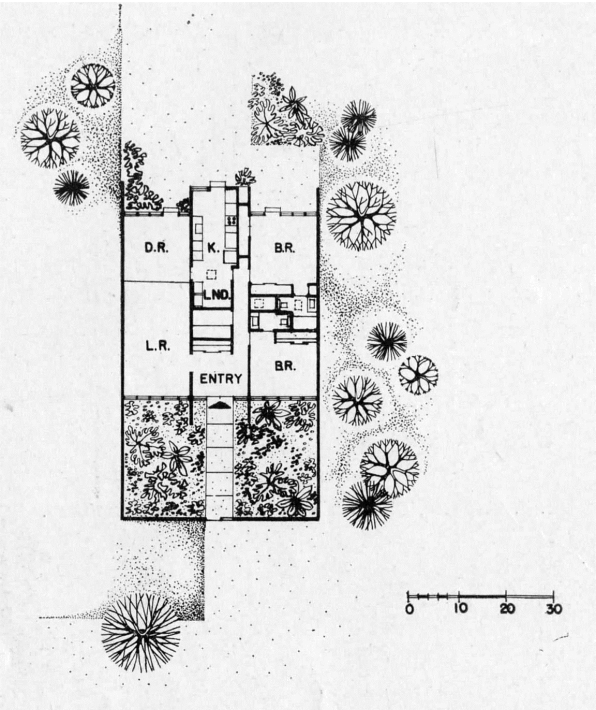


Figure 24: Upton House. Exterior view from the front patio looking through the dining-living room to the house’s rear.

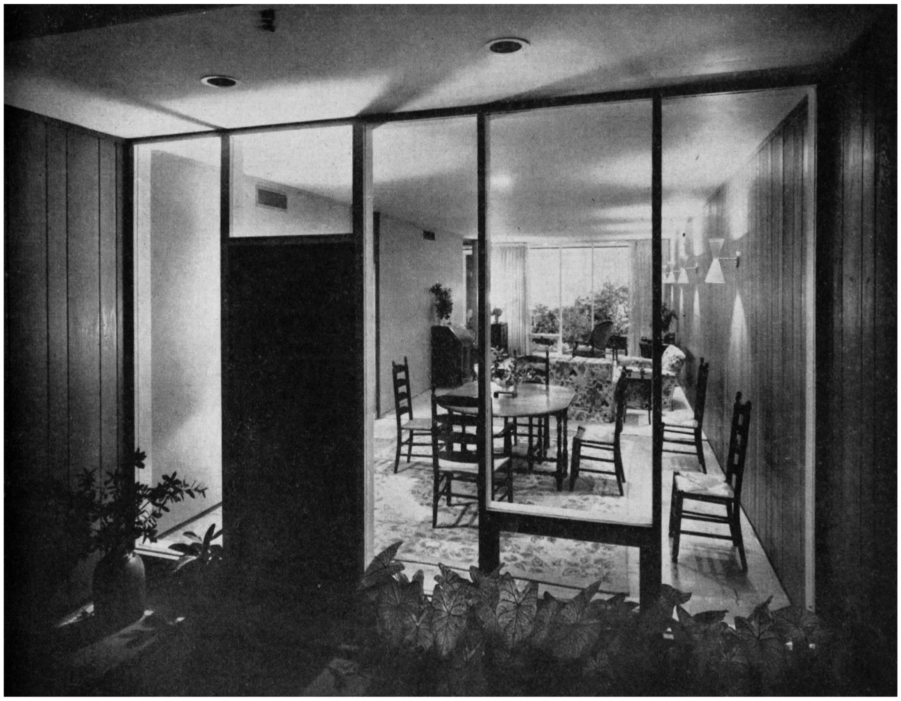


Figure 25: Steinberg House. Exterior view from the southeast.

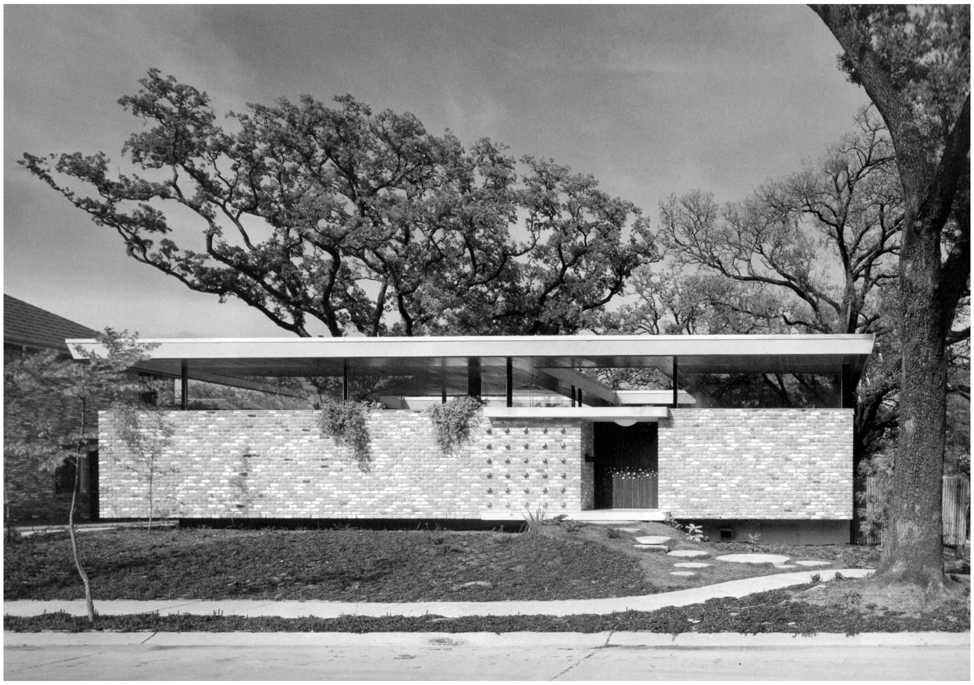


Figure 26: Steinberg House. Exterior view of interior patio. Note the wraparound clerestories.

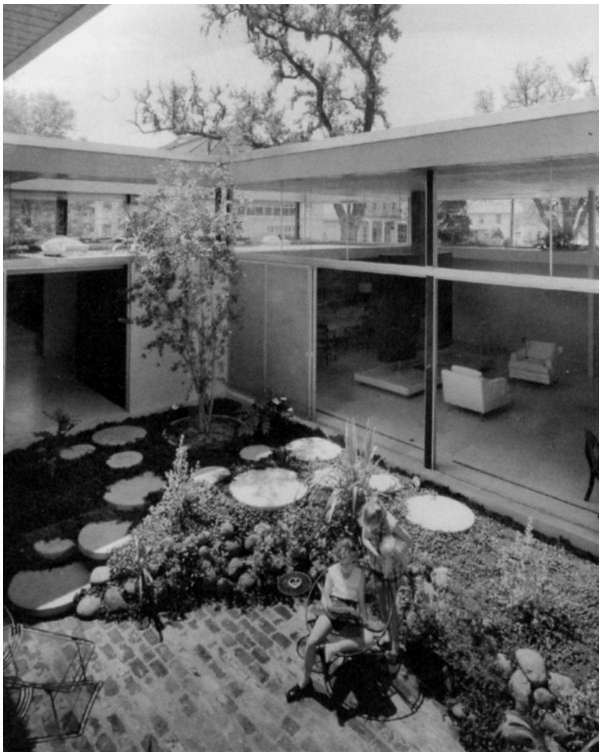
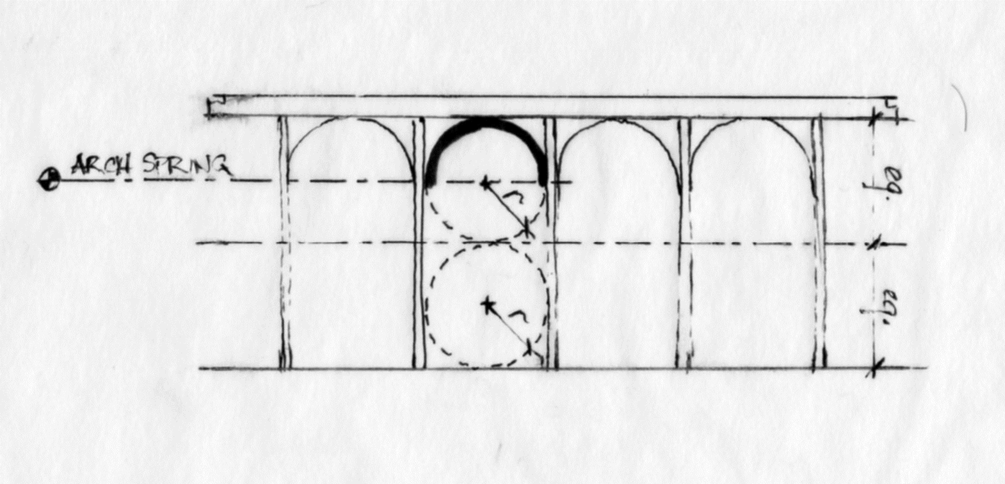


Figure 27: Curtis House. Diagram showing colonnade proportions.



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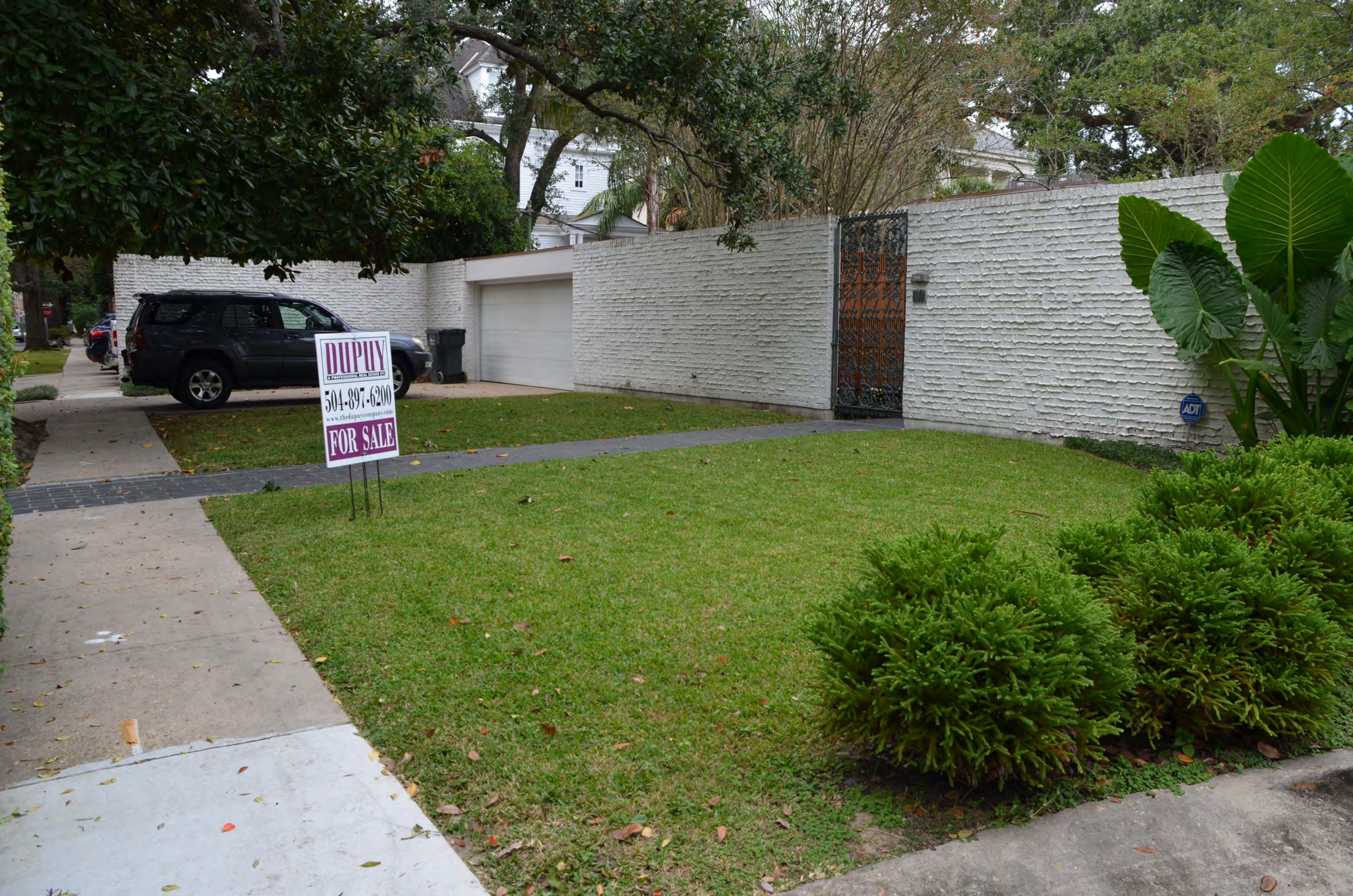
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